

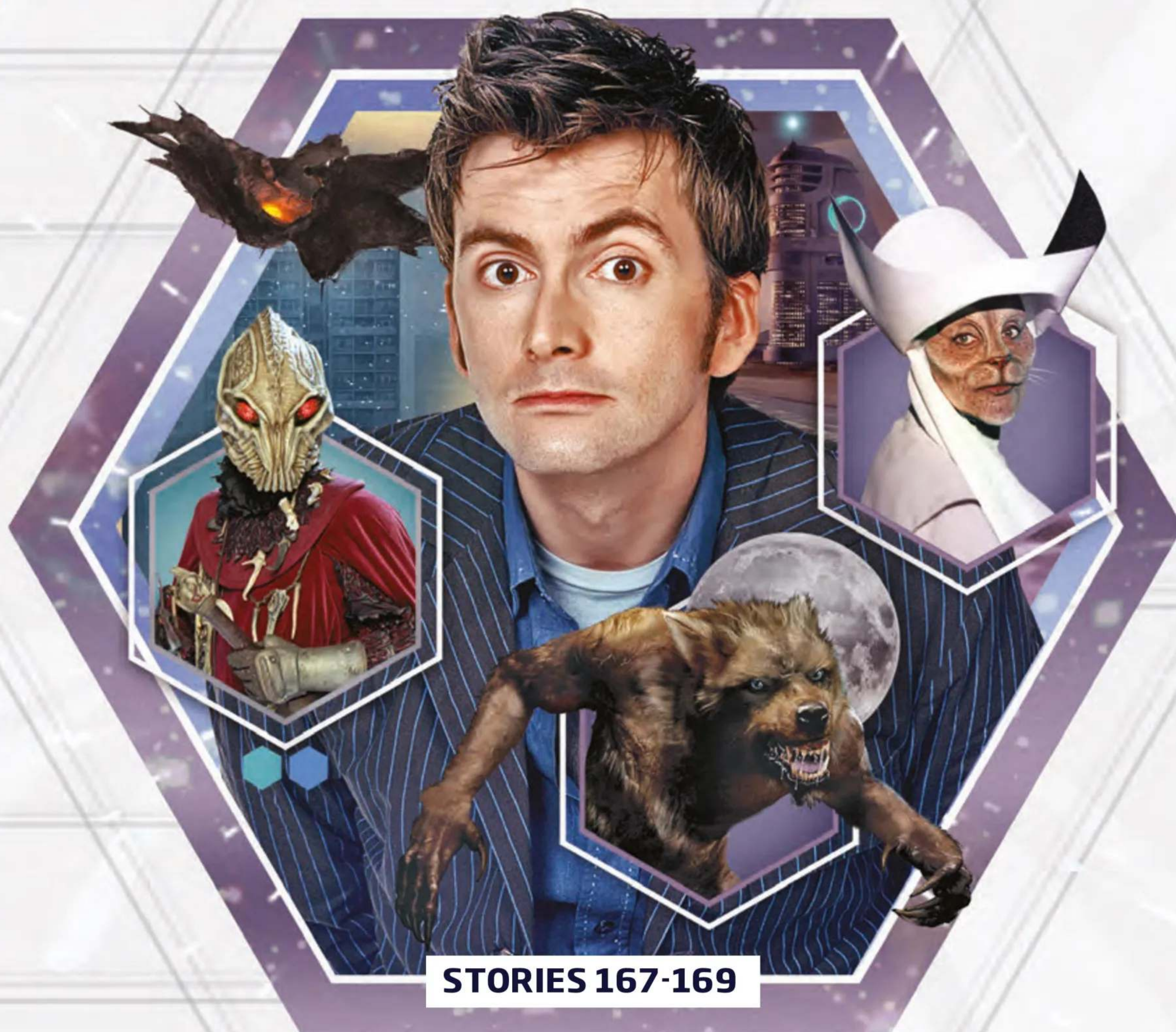
BBC

DOCTOR WHO



THE **TENTH**
DOCTOR

THE COMPLETE HISTORY



STORIES 167-169

THE CHRISTMAS INVASION, NEW EARTH
AND TOOTH AND CLAW





BBC

DOCTOR WHO

THE COMPLETE HISTORY

THE CHRISTMAS INVASION

NEW EARTH

TOOTH AND CLAW

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Welcome

I attended a *Doctor Who* convention in Bournemouth back in the 1990s. During those twilight years, when the TV series was no longer being made, the regular conventions across the country (and indeed the world) helped keep *Doctor Who* alive.

At this particular convention, one of the guests was John Woodnutt, a seasoned actor who had played no less than four roles in *Doctor Who* over the years, including the dual role of the Duke of Forgyll and Broton, warlord of the Zygons in *Terror of the Zygons* [1975 – see Volume 23]. I was fortunate to have lunch with John and, as we finished our meal, I asked him what it was that made him want to attend a *Doctor Who* convention. He immediately replied, “It’s the enthusiasm!” and went on to explain what a great pleasure it was for him to meet people who had such a passion for the series. He later expanded on this when

addressing the attendees from the stage. “You’re all aficionados,” he exclaimed. “That’s a new word for you, so I’ll say it again – aficionados.” He was having a little fun, of course, but I really liked the term ‘aficionado’, which the dictionary defines as ‘a person who is very knowledgeable and enthusiastic about an activity, subject, or pastime’. There’s nothing wrong with the more commonly used term ‘fan’, of course, but aficionado seems to carry more weight and respectability to it.

As has become well-known, David Tennant is also a *Doctor Who* aficionado, and the first to be cast as the Doctor. To have such a comprehensive awareness of the history of the series and to be so well acquainted with the performances of the previous actors to play the part must have weighed heavily on him when he was offered the role. The fact that he did not immediately accept, would suggest that he thought carefully about becoming part of something that had been such an integral part of his childhood.


Of course, how could he say ‘no’? He would never have forgiven himself. And that he went on to be such a huge success in the role, cementing *Doctor Who* as one of the BBC’s top shows, could have left him in no doubt that he made the right decision.

David’s aficionado status meant he was well qualified to provide input into elements of the show, not least of all his own costume. That smart pinstripe suit and that cloak-like coat invoke echoes of the attire of previous Doctors, while being unique to David’s own interpretation.

John Ainsworth – Editor



Right:
John Woodnutt
as the Duke in
*Terror of
the Zygons*.

A portrait of David Tennant as the Tenth Doctor. He is wearing his signature brown pinstriped suit, a blue shirt, and a dark tie. He has his characteristic spiky brown hair and wears tortoiseshell-rimmed glasses. He is holding a silver Sonic Screwdriver in his mouth, looking off to the side with a thoughtful expression. The background is plain white.

'DAVID TENNANT IS A DOCTOR WHO
AFICIONADO AND THE FIRST TO BE
CAST AS THE DOCTOR.'



THE CHRISTMAS INVASION

► STORY 167

The newly regenerated Doctor crash-lands the TARDIS in London. It's Christmas. Sinister robot Santas are attacking the city and a Sycorax spaceship is heading for Earth.



Introduction

For many centuries, Christmas passed the Doctor by. In fact, when the TARDIS happened to land at Christmas time – in the epic *The Daleks' Master Plan* [1965/6 – see Volume 6] – he insisted on taking time out to mark the occasion, along with everyone watching at home!

In recent times, however, he's engaged in seasonal festivities rather more often. If we *need* to find a reason to celebrate Christmas, then perhaps these regular specials can be explained away by the Doctor's increased involvement in the lives of his companions. Amy and Rory eventually found themselves travelling with the Eleventh Doctor on a part-time

basis. He kept returning them to their own time and inevitably they shared a few Christmases with him along the way. Since then, Clara Oswald has split her time between travelling in the TARDIS and teaching. She's also no stranger to having the Doctor pop by at Christmas – helping her cook the turkey, offering to play Twister with her gran, or dreaming of Santa Claus.

The Christmas Invasion marked the start of this trend. Rose Tyler, whom the Doctor recruited in the episode *Rose* [2005 – see Volume 48], was a much more committed traveller. But with greater control over the TARDIS than had previously been the case, the Doctor was able to return Rose to her own time for occasional visits. One such visit, in the immediate aftermath of his ninth regeneration, just happened to be at Christmas. Of course it also just happened to be the time the Sycorax chose to invade.

In much the same coincidental way that aliens seem to make Britain the focus of any incursion, many have chosen Christmas as a time to cause trouble for the Doctor: the Empress of the Racnoss in *The Runaway Bride* [2006 – see Volume 54], Max Capricorn in *Voyage of the Damned* [2007 – see Volume 57], the Cybermen in *The Next Doctor* [2008 – see Volume 60], the Master in *The End of Time* [2009/10 – see Volume 62], Kazran Sardick in *A Christmas Carol* [2010 – see Volume 66] and the Great Intelligence in *The Snowmen* [2012 – see Volume 72]. And no doubt many others as well, long into the future. After all, if you're going to invade Earth, you might as well do it when there's something good on the telly. ■

Below:

Rose's Christmas is ruined by the Sycorax invasion.



'MANY ALIENS HAVE CHOSEN CHRISTMAS
AS A TIME TO CAUSE
TROUBLE FOR THE DOCTOR.'

STORY

Mickey is working at a garage when he hears the TARDIS materialising. He and Jackie watch as it tumbles to Earth. The newly regenerated Doctor emerges, wishes them a merry Christmas, and collapses. [1]

Rose and Jackie put the Doctor to bed, giving him a pair of pyjamas belonging to Howard from the market.

Prime Minister Harriet Jones gives a press conference about the Guinevere One Space Probe. The probe is due to land on Mars but instead it is captured by a rock-like spaceship. [2]

Rose and Mickey are doing some late-night shopping when a brass band wearing Santa Claus masks starts shooting at them. They return to the flat, where a Christmas tree has been unexpectedly delivered. It starts revolving like a circular saw, slicing through the furniture. [3]

The Doctor wakes up and destroys the tree with the sonic screwdriver, then goes outside in time to see the Santas beam away. The Doctor finds an apple in his pocket left there by Howard, then loses consciousness. [4]

The Mars mission re-establishes contact with the probe and its transmission is broadcast live on the TV news – revealing a growling, skull-faced alien! [5]

Harriet, her right-hand man Alex, and the head of the Mars mission, Llewellyn, are taken to UNIT's base beneath the Tower of London and told that the transmission originated from a spaceship approaching Earth. The aliens make contact but nobody can understand them – not even Rose. She infers that the TARDIS can't translate because the Doctor is "broken".

Harriet orders Major Blake to get Torchwood ready. UNIT's translation software deciphers the aliens' transmission. They are Sycorax; they are





mighty, they are strong, and they rock! [6] The Sycorax activate a device and one third of the world's population falls into a trance and climbs to the top of a high building, ready to jump. [7] Harriet goes on TV to appeal for help from the Doctor.

The Sycorax ship enters the Earth's atmosphere and they beam Harriet, Alex, Llewellyn and Blake on board. Llewellyn appeals to them for compassion and is killed, along with Blake. The Sycorax's ultimatum is for half of humanity to be sold into slavery. [8]

Rose and Mickey carry the Doctor into the TARDIS while Jackie brings a flask of tea. After Jackie steps outside to get food, the Sycorax teleport the TARDIS up to their ship. Rose emerges – and is grabbed by the Sycorax. Mickey joins her outside, while inside the flask of tea starts to leak...

Rose commands the Sycorax to leave Earth. The Sycorax mock her. She can understand them, which means the Doctor is back! He emerges, having been

restored to health by the tea. [9]

The Doctor deduces that the Sycorax are using blood control to possess everyone in the world who is blood type A positive. He presses a control button and all over the world the people on the buildings wake up.

The Doctor grabs a sword and challenges the Sycorax leader to a duel. The fight takes them outside onto a ledge. The leader severs the Doctor's hand – but he grows a new one. [10] The Doctor overpowers the leader – but as he turns his back, it charges at him. The Doctor throws a satsuma from his pocket at the ledge control. The ledge slides away and the leader plummets to its death.

The Doctor orders the Sycorax to leave and they beam him and his friends down to Earth, along with the TARDIS. Harriet orders them to fire, and a laser beam destroys the departing Sycorax ship. [11]

Later, the Doctor selects a new outfit and joins Rose, Jackie and Mickey for Christmas dinner. [12]

Pre-production

I was being offered a job that may not exist,” recalled David Tennant in the video documentary *Doctor Who: The Ultimate Time Lord* as he remembered a conversation which arose during a viewing of his series *Casanova* in early 2005, even before *Doctor Who* had returned to BBC One...

By January 2005, Russell T Davies, head writer and executive producer of the forthcoming new series of *Doctor Who*, was already aware that the show’s star, Christopher Eccleston, would not be returning for a second series after production concluded in March. This

fact was kept a closely guarded secret as preparations were made for a surprise regeneration to be recorded at the end of the final story of the series, *Bad Wolf/The Parting of the Ways* [2005 – see Volume 50]. Due to the secrecy, no casting calls were put out to agents inviting them to suggest clients. Instead the show’s producers had a replacement in mind whom they would approach directly. The actor chosen to play the new Doctor was David Tennant, the star of Davies’ three-part drama about the life of Casanova made for BBC Three the previous autumn.

Born David McDonald in April 1971, Tennant had selected the stage name

Below:
The Tenth
Doctor
has arrived.



'David Tennant' at the age of 16 after seeing Pet Shop Boys vocalist Neil Tennant in a copy of the pop magazine, *Smash Hits*. The Scots actor was quite a *Doctor Who* fan who had watched the show throughout the Fourth Doctor's era after seeing the regeneration in *Planet of the Spiders* [1974 – see Volume 21]; aged 13, he had written a school essay called *Intergalactic Overdose* about his love for the show. Studying at the Royal Scottish Academy of Music and Drama, Tennant's early television appearances included *Rab C Nesbitt*, *Dramarama* and *Taking Over the Asylum*. On the *Doctor Who* front, he had played roles in several Big Finish CD plays such as *Colditz* in 2001, *Sympathy for the Devil* and *Exile* in 2003 – both for the *Doctor Who Unbound* series – *Medicinal Purposes* in 2004, and had starred the same year as Galanar in the *Dalek Empire III* series. He had also provided the voice of a caretaker in the BBC online animated adventure *Scream of the Shalka* in June 2003. On his first morning rehearsing *Casanova* in Soho in October 2004, Tennant had asked Davies for a part in *Doctor Who* which was then in production. The two men had quickly struck up a friendship during the shoot, partly bonding over their love of *Doctor Who*.

A Christmas special

Tennant had in fact been considered by the production team as a potential Doctor in early 2004, but the feeling at the BBC was that he wasn't quite a big enough name yet. Since making *Casanova*, the actor had returned to the stage, starring in a production of *Look Back in Anger* in Edinburgh and Bath from Friday 14 January to Saturday 19 February. He then met up with Davies for a pre-transmission viewing



of *Casanova* at the writer's Manchester home along with the executive producer, Julie Gardner, who worked with Davies on both *Doctor Who* and *Casanova*. When Gardner asked Tennant if he would like to play the Doctor, Tennant laughed as he felt it was an impossible notion... and then asked, "Can I have a long coat?" The actor also asked if Billie Piper, who played Rose, would be staying on and was assured by the executives that this was the case. Understanding how strange the situation was, Davies told Tennant simply to consider the proposal. After a couple of days, Tennant realised that he would never forgive himself if he turned down the opportunity – in the meantime he could not discuss the project with anyone. At an early stage, Tennant and Davies agreed that after Eccleston's northern accent, Tennant would not use his native Paisley dialect as the Doctor; Davies favoured a London/Estuary accent for the new incarnation. On Tuesday 1 February 2005, Davies

Above: Rose takes centre stage, with Mickey following closely behind.

Connections: Code 9

While contemplating the Sycorax threat, Harriet Jones enquires, "I don't suppose we've had a Code Nine?" It had previously been established in *Aliens of London/World War Three* [2005 - see Volume 49] that a 'Code Nine' indicated the presence of the Doctor.



and Gardner were in London to discuss their outline for 13 further episodes of *Doctor Who* with Jane Tranter, the controller of BBC Drama, at the BBC's Centre House, hoping that a second series would be commissioned around May. They now felt that they understood more about the strengths and weaknesses of *Doctor Who* after a year in production.

The outcome of the meeting was that Tranter on Wednesday 2 February

commissioned 13 new episodes, five of which were to be written by Davies, plus a one-hour Christmas Special, also from Davies, which the team had known was a possibility. The Special was unexpected, and for a while the production team assumed that this was *also* one of the 13 episodes, which meant a later rescheduling and the creation of an episode which barely featured the Doctor and Rose. For the proposed first episode of the second series, Davies had envisaged an invasion of Earth narrative to establish the new Doctor, and so brought this forward into the Special.

Davies loved Christmas television specials and had long wanted to write one; he strongly believed that these should be set at Christmas, involving festive elements. Davies immediately came up with a title *The Christmas Invasion*, a title suggesting traditional Christmas feel-good programming with *Doctor Who*'s special thrill. Aware of the previous Christmas Day *Doctor Who* episode *The Feast of Steven*, part of *The Daleks' Master Plan* (1965/6 - see Volume 6], where the Doctor wished viewers at home a "merry Christmas", Davies felt he should not go quite that far,

but wanted a worldwide threat to Earth for the Doctor to counter. With Christmas being a family time, he also wanted to emphasise the lonely Doctor finding a new family to join for the festivities, sitting down with the Tylers' Christmas dinner on the Powell Estate. The script was to focus on a theme of the Doctor's rebirth, allowing Rose to recover from losing her best friend and build up a new trust with his new incarnation. Rose would in fact take centre stage for the first two-thirds of the Special, during which the legendary and heroic quality of the Doctor would be established through his absence, allowing him a big entrance at the climax. Davies also wanted to include very British elements, such as the Doctor being revived by a nice cup of tea.

Some of the ideas for the special were ones that Davies had originally had in mind for the first episode of the new series; he wanted the Doctor and Rose to start on Earth and travel onwards.

He had always found the concept of Santa Claus - an old man who sneaks into children's rooms at night - creepy, but

Right:

A masked robot Santa causes trouble in the brass band.



was careful to clarify that the Santas that attacked Rose were purely monsters; their appearance as a brass band came when Davies recalled such a group playing in St Anne's Square in Manchester in December 2004.

Political matters

For the Doctor's adversary, Davies wanted a monster with a convincing prosthetic face using the actor's eyes and mouth, as this had not been attempted in the previous series. He took the name Sycorax from the name of Caliban's mother, an exiled African witch, in William Shakespeare's 1611 play *The Tempest*, and saw the aliens having an almost supernatural feel. Davies wanted a tough broadsword fight to entertain the younger viewers, while for the adults he added the Doctor's subtle toppling of Harriet Jones.

Following her work in *Aliens of London/World War Three* [2005 – see Volume 49], Davies wanted to use Penelope Wilton as Harriet Jones again, and planned to use familiar elements to help younger viewers get used to the change to the new Doctor. At the end of *Aliens of London/World War Three*, the Doctor had said that Harriet would become Prime Minister. Davies and producer Phil Collinson took Wilton out to Sheekey, a West End restaurant, and found that she would be delighted to appear in *Doctor Who* again.

When Harriet ordered the Sycorax ship to be destroyed, the script's aim was to show that neither the Doctor nor Harriet were totally right – indeed it was the Doctor's own words that initiated her action. Harriet's decision to have the departing vessel annihilated harked back to *Doctor Who and the Silurians* [1970 – see Volume 15], where Brigadier Lethbridge-Stewart of UNIT destroyed the dormant



Left:
Harriet Jones
captured by
a Sycorax.

Silurians behind the Doctor's back. Davies similarly drew upon his disappointment with the Labour government of Tony Blair in shaping the Doctor's attitudes towards Harriet, writing her out in a political downfall, even though Collinson, who greatly liked the character, pleaded for her to be given a second chance. At this point, Davies was thinking vaguely that Harriet's replacement as Prime Minister would be the Doctor's old Time Lord enemy the Master so as to alter his predictions from *World War Three*. Early ideas included Harriet Jones opening the rebuilt Big Ben (damaged in *Aliens of London/World War Three*) in a Christmas Day ceremony with the event organised by a civil servant (possibly called Sir Aubrey) who was making a secret deal with

Connections: Doctor Who?

▶ When Jackie is confronted by the new Doctor and doesn't know who he is, she exclaims 'Doctor who?', being one of several characters in the programme's history to echo the title of the series. The first character to do this was Ian Chesterton, who asked the same question in the very first story, *100,000 BC* [1963 – see Volume 1].



the Sycorax. Big Ben was damaged once again when the Sycorax ship arrived over London, slicing through it, with the falling debris killing the treacherous civil servant.

The Guinevere probe was inspired by Beagle II, a British project to land a probe on Mars which entered the Martian atmosphere on Christmas morning 2003 and then lost contact with Earth. Davies recalled his disappointment when the first pictures of the barren Martian surface were transmitted by the Viking One lander in July 1976, and so spiced up his version with the image of an alien sent back to Earth.

David Tennant had not yet been contracted when Christopher Eccleston recorded his regeneration on Friday 4 March; when the BBC did contract him it was for a projected three-year period. In the meantime, he was hired, at short notice, to narrate the BBC One programme *Doctor Who: A New Dimension*, assembled by BBC Three's *Doctor Who Confidential* behind-the-scenes team, for broadcast on Saturday 26 March just before the debut of *Rose* [2005 – see Volume 48]. Meanwhile, *Casanova* began its BBC Three run on Sunday 13 March.

On Saturday 19 March 2005, Tennant watched the ITV1 chat show *Parkinson* on which Billie Piper was promoting the début of *Doctor Who* and was impressed with the look of her fellow guest, celebrity chef Jamie Oliver, who sported a suit and trainers. The actor phoned Davies to ask: “Are you watching this? Could we do this for the Doctor?”

At a Press Guild lunch on Wednesday 30 March, Jane Tranter announced

the 14 new episodes... the same day press rumours began to circulate that Eccleston was leaving and that the BBC was in discussions with Tennant, who simply told the *Daily Mirror* that the Doctor would be “a great role to play”. This media coverage was a blow to Davies who had hoped the Doctor's regeneration at the end of *Bad Wolf/The Parting of the Ways* would be a major surprise for the viewing public.

Becoming the Doctor

During rehearsals for the live BBC Four production of *The Quatermass Experiment* on Saturday 2 April, Tennant started to receive calls from the BBC about his new role. In the final run-through for the play, Tennant approached cast member Mark Gatiss – a fellow *Doctor Who* fan who was writing for the new series – and told him: “Chris isn't coming back. They've asked me.” On broadcast of the play, actor Jason Flemyng changed one of his lines addressed to Tennant's character, Dr Gordon Briscoe, from “nice to have you back, Gordon” to “nice to have you back, Doctor”.

Casanova was now given a screening on BBC One from Monday 4 April. Finally, the BBC confirmed David Tennant's casting at midnight on Friday 15 April, with the actor quoted as being honoured and daunted, but delighted to work with Davies again. It had been agreed that Tennant would not give interviews about *Doctor Who* while Eccleston's episodes were on air. Most newspapers covered the story the next day, with Scotland's *Daily Record* giving good coverage.


Attending the BAFTA ceremony at the Theatre Royal, Drury Lane on Sunday 17, the kilt-wearing Tennant joked with journalists that he would use his own accent as the Doctor and liked the gimmick

Connections: Still beating

► Rose is aware that the Doctor has two hearts, checking that they are both still beating and becoming concerned when one stops. It was first established that the Doctor has two hearts immediately after he regenerated into his third

body in *Spearhead from Space* [1970 – see Volume 15].



A man with brown hair and a serious expression stands outdoors. He is wearing a brown double-breasted coat over a brown pinstriped suit jacket, a white shirt, and a dark patterned tie. The background shows a grey fence, green foliage, and a yellow building. A dark red vertical bar is on the right side of the page.

Pre-production

“NICE TO HAVE YOU
BACK, DOCTOR.”

of a magic kilt. Next day, the actor celebrated his 34th birthday.

On the morning of Thursday 21 April, Tennant played the Doctor for the first time, recording his regeneration on the TARDIS set at the production base of Unit Q2 in Newport; the shots took a couple of hours, with the actor looking at some gaffer tape to get the eyeline for where Billie Piper would be standing. These would be edited into *Bad Wolf/The Parting of the Ways*. On Sunday 24 April, the *Sunday Mail* claimed that the new Doctor would indeed wear a kilt.

Tennant's next projects were recording a BBC radio version of *Dixon of Dock Green* as PC Andy Crawford from Friday 29 April to Wednesday 4 May (broadcast from Wednesday 15 June to 20 July) and then playing psychotic entrepreneur Brendan Block in ITV1's drama *Secret Smile* during May. Talking to the *Daily Express* on Wednesday 4 May, Tennant explained about his role as the Doctor: "I've known for ages but wasn't allowed to tell *anyone*."

Also during May, Billie Piper played Hero in BBC One's updated version of William Shakespeare's *Much Ado About Nothing*. On Friday 20 May, a news story

Right:
The Prime Minister is having a bad day.

Connections: Red planet

► When Llewellyn suggests that the Sycorax may not be Martians, Major Blake confirms that he is correct, saying that Martians "look completely different" – a possible reference to the Ice Warriors who came from Mars and first

appeared in *The Ice Warriors* [1967 – see Volume 11].



appeared that Piper was to leave *Doctor Who*, based on alleged comments from her agent. The BBC quickly issued a statement saying that Piper would be in the new series, but not stating for how many episodes. *The News of the World* proclaimed that the actress would be in seven episodes on Sunday 29 May.

The Christmas episode of *Doctor Who II* (as the series was referred to in production) was described as 'Episode X (Xmas Special)'. It



formed part of Block One, the first three episodes in production, alongside the first story, *New Earth* [2006 – see page 62] and the third, *School Reunion* [2006 – see Volume 52], work on which would take place from Monday 25 July to Wednesday 21 September. The director for this block was James Hawes who had been responsible for *The Empty Child/The Doctor Dances* [2005 – see Volume 50]. Hawes had previously worked with Tennant in 1999 on *The Mrs Bradley Mysteries*.

A tone meeting at which a consistent look and approach for the episode was agreed by all the design and production departments was held for the first recording block (Block One) at BBC Broadcasting House in Cardiff on Friday 27 May, attended by Benjamin Cook of *Doctor Who Magazine*. For the design of the Sycorax ship, production designer Edward Thomas put forward a seashell which he had acquired while visiting his partner's mother who was from Mauritius.

Thomas proposed the ship's interior could therefore be recorded in a quarry or a cave. At a second tone meeting held at BBC Centre House in London on Wednesday 15 June, Davies indicated that he saw the story as "epic", and also dark and scary. Unlike previous invasions, the scope of the story would be global rather than parochial; Hawes equated it to the 1996 movie *Independence Day*. The director was initially a little worried about the amount of the episode which the new Doctor spent in bed... while David Tennant was amazed to find out how little action he had in the first half of the script!

Costume fitting

Following trying-on sessions at costumiers such as Angels and shops including Selfridges, it was agreed that the new Doctor's costume could be lighter and more casual, akin to the garb of a student. Avoiding the image of a frock coat, the basic costume evolved early on as a narrow-shaped, thin cotton pinstripe suit with a four-button jacket; Tennant felt that brown suited him well. While plenty of trousers in the selected style were available, jackets were not available... resulting in many pairs of trousers being purchased, picked apart and re sewn into new jackets. Although incoming costume designer Louise Page had seen some interesting Japanese army boots, Tennant favoured old battered shoes to take the edge off the suit; he eventually wore a pair of his own Converse plimsolls which he had worn all summer and had sported at his costume fitting. Because he liked "pocket acting", the coat - made from upholstery material - had lots of pockets, and originally had a larger collar and cuffs. The shirt and tie were a late addition during fitting. Tennant was keen for the Doctor to wear glasses as

part of the 'geek chic' image, though not all the time, and liked the idea of the Doctor being a bit scruffy. The actor also decided to change the combinations of buttons which he fastened on the Doctor's suit from story to story to give the character a haphazard feel.

At the Critics Award for Theatre in Scotland, Tennant won Best Male Performer for *Look Back in Anger* on Sunday 5 June. The following Sunday, the *Sunday Mail* saw Tom Baker commenting his approval of Tennant's casting. At the BAFTA preview of *Bad Wolf/The Parting of the Ways* on Wednesday 15 June, it was confirmed that Piper would be in all 14 of the new episodes. *Bad Wolf/The Parting of the Ways* closed promising that the Doctor would return in *The Christmas Invasion*, and hours after its broadcast on Saturday 18, the Special was promoted on BBC One with a trailer of exciting moments from the 2005 series while proclaiming that "the countdown to *The Christmas Invasion* starts now..." Davies was interviewed by Lizo Mzimba on CBBC *Newsround*

Below:
The new
TARDIS team.



Right: Jackie is concerned about Rose's dangerous life with the Doctor.

Showbiz for broadcast that day in which he declared the special would be Chrismassy with reindeers and sleigh bells, as well as observing “every planet has a Scotland” (to misquote the Doctor from *Rose*) when asked about the new Doctor's accent. Tennant attended the Glastonbury music festival where, on Saturday 25 June, he was interviewed by BBC Three, saying that his accent would be explained in the Special. On Monday 27 and Tuesday 28, Tennant gave a telephone interview to *Doctor Who Magazine* editor Clayton Hickman, and on Sunday 3 July it was confirmed that the Canadian broadcaster CBC would be a co-producer on the new series.

In earlier drafts of the script, Jackie dashed to a chemist for things to cure the Doctor, including shampoo; hence he

recovered and emerged from the TARDIS with the taste of “blood and shampoo”. Echoing the ‘Bad Wolf’ motif of the previous series, Davies settled on a similar element with ‘Torchwood’ (an anagram of ‘Doctor Who’), an old Earth institute referred to in *Bad Wolf/Parting of the Ways* which Davies was also planning as an adult spin-off series, featuring Captain Jack from *The Empty Child/The Doctor Dances*, for BBC Three. This was largely established in the scenes with Harriet. Another tone meeting for Block One was held in London on Thursday 7 July with *Doctor Who Confidential* in attendance.

The shooting script dated Monday 11 July 2005 specified that the episode



should begin exactly the same ‘as Series 1’ with a zoom through space to the Tylers’ flat, reusing the shot from *Rose*. In the kitchen, Rose eagerly grabbed a pork pie because Piper was fond of these.

Harriet's press conference speech referred to the New Cottage Hospital Scheme, a reference to her original concerns in *Aliens of London/World War Three*. Danny Llewellyn was described as ‘30, Welsh, clever, a media-savvy boffin’; Davies wanted the Cardiff-based series to feature strong roles for Welsh characters. It was specified that his press conference was being held at the British Rocket Group, a reference to the 1950s BBC television serials featuring Professor Bernard Quatermass. For the flight of Guinevere One, Davies specified ‘music, faint and tinny, Khachaturian, the *Spartacus* ballet (ie *The Onedin Line*)’, a reference to the 1955 piece by Russian composer Aram Khachaturian which had been the theme tune to the BBC1 period seafaring drama from 1971 to 1980. As Guinevere is sucked inside the alien vessel, ‘Khachaturian stops dead’.

The Santa brass band was described as ‘wearing Santa masks. But they're metal.’

Connections: Pardon my Sycorax

➤ Rose and her fellow humans are only able to understand the Sycorax language once the Doctor wakes up. It had been established in *The Masque of Mandragora* [1976 - see Volume 25] that the Doctor is able to share his “Time Lord gift” which automatically translates languages. In *The End of the World* [2005 - see Volume 48] the Doctor explained to Rose that the TARDIS was part of the process, telling her that “the telepathic

field gets inside your brain and translates”.



Coloured – rosy cheeks, white beard – but clearly, cold, glinting metal. The fixed smile. The sinister jollity.’ Boarding a taxi, Rose originally said, “Powell Estate, end of Jordan Road.” Jackie was talking to Bev – who had appeared in *Father’s Day* [2005 – see Volume 49] – on the phone. When the tree started playing music, the script described it as ‘like those musical Christmas toys. *Here Comes Santa Claus*, Bob B Soxx, from the Phil Spector Christmas Album; there’s no sound more sinister,’ a reference to the 1953 song by Gene Autrey and Oakley Haldeman which featured on Phil Spector’s 1963 LP *A Christmas Gift For You* by Bob B Soxx and the Blue Jeans.

The Sycorax leader has ‘a face like a horse’s skull, jagged, broken bones, but with ‘real’ red eyes and mouth; jagged broken bone-teeth... just a hint of clothing – a big, bulky creature, dark-red robes and tribal necklace.’ When the aliens appeared on the scanner, ‘Four of them stand in an upright diamond shape, like Queen singing *Bohemian Rhapsody*’ – a reference to the landmark 1975 pop video. They were



‘clearer now... arms clattering with bone jewellery. Leather straps and belts, holding broadswords and whips. The Leader... talks, gnarled wooden staff in hand, voice savage, vicious, a warrior.’ Davies devised an alien language for the Sycorax, eg “Gatz tak ka thaa! Ka soo me fadroc, ka soo me Sycorax!” Rose referred to the fact that the TARDIS normally translated alien languages as the Doctor had explained in *The End of the World*, and Mickey recalled the scanner getting TV in *Aliens of London/World War Three*.

Landmarks

Major Blake was ‘30s, smart, in uniform’ and as Llewellyn arrived at the base the script suggested a ‘big music sequence, all epic and military, if not James Bond’. Originally, Llewellyn and Blake were driven by guards along subterranean corridors on buggies. Mission Control was described as ‘a big space, Houston-like’; Alex Klein was ‘25, suit, sleek comms headset, black briefcase,’ while Sally Jacobs was ‘25, clever’.

On the estate, Jason was described as ‘a 25 y/o lad’ with Sandra ‘his wife’. The suburban family comprised a ‘Dad, 8 y/o Son [and] 10 y/o Daughter’; the children were named Catrin and Jonathan by Davies after his niece and nephew. As well as the Paris skyline, the script suggested ‘Sydney... people standing on the Harbour Bridge. Beyond and below them: the Opera House... Egypt... people standing on the edge of a hotel. In the distance: the pyramids.’

The Sycorax ship’s arrival shattered ‘the Gherkin Tower’, the nickname for the striking Swiss Re building designed by Sir Norman Foster which opened at 30 St Mary Axe in April 2004; this destruction of a London landmark echoed the demise of

Left:

“Gatz tak ka thaa! Ka soo me fadroc, ka soo me Sycorax!”

Connections: This means war!

► Harriet Jones' message to the American President that, "he's not my boss. And he's certainly not turning this into a war," referenced the March 2003 invasion of Iraq into which American President George Bush led Prime Minister Tony Blair and British forces.



Big Ben in *Aliens of London/World War Three*. The ship itself was 'massive. Miles in diameter. Circular. It's not sleek and hardwareish, it's more medieval; dark, twisted metal, curves and spikes, like something forged in Hell.' Davies' script specified 'Big Ben surrounded by scaffolding,' recalling the damage caused in *Aliens of London/World War Three*. Inside the ship, 'The space is immense. Like a dark, Gothic

amphitheatre, no techno-spaceship-stuff. Much in darkness, with burning torches on the walls. Huge, torn, red banners hanging down. The amphitheatre benches - on which scattered groups of Sycorax sit... like Roman senators.' When the leader's helmet was removed, it revealed 'the bony, savage Sycorax face'.

On returning to Earth from the ship, Mickey originally exclaimed, "It's Bloxham Road." The Doctor's speech about Earth drawing attention to itself echoed dialogue

Below:

The new Doctor stands for no nonsense.



from the Brigadier in the 1970 serial *Spearhead from Space*. The rays which destroyed the Sycorax ship were 'like the Death Star firing' from the 1977 film *Star Wars*. The Doctor's six words that brought down Harriet echoed the whispers around Whitehall about how Prime Minister Margaret Thatcher looked tired at the end of her tenure in 1990.

As the Doctor selected his clothes, Davies suggested music where 'the tolling bell is the opening to = *The Bells of St Mary* (Bob B Soxx & The Blue Jeans)', another track from *A Christmas Gift For You* composed by A Emmett Adams and Douglas Furber in 1917. The script had the Doctor briefly consider 'a red hussar's jacket'. The TARDIS wardrobe was described as 'a different Tardis room, same shape, same walls, no central console & column... a 360 degree rack of clothes circled around the central platform; above that, another hooped rail of clothes; above that, another, then another, the rails shrinking in circumference as they stack all the way up to the ceiling. The biggest wardrobe in the world.' The script did not describe the Doctor's new costume, or his character. Davies effectively wrote as for the previous incarnation, giving Tennant latitude to create his own characterisation. However, he wanted to develop aspects from Eccleston's interpretation by having the new Doctor stand for no nonsense.

The narrative began at 10.00 on Day 1 (ie Christmas Eve) with Jackie dressing the tree. The action resumed at 14.00 in the Tylers' flat, with Mickey and Rose shopping at 19.30, and returning to the estate at 20.00. Mickey arrived with his laptop at 23.59, and the motorcade reached the Tower of London at 01.52 on Night 1 (ie Christmas Day). Mickey tracked the ship at 02.37, Harriet sent a message to the President at 03.00. Rose

looked in on the Doctor at 05.00, Harriet discussed Torchwood at 07.00 and people were on the roofs by 07.10, Llewellyn realised the blood link at 07.30, Harriet's broadcast was at 07.41, and her group was teleported at 07.48. Blood control was broken at 08.06 (so despite his "first 15 hours of my regeneration cycle" claim, the Doctor had been on Earth for around 22 hours during his sword fight), and the Doctor's party arrived back in London at 08.13. The closing scenes intercut the Doctor choosing his new outfit from 10.00 to 10.15 with Christmas dinner at the flat from 19.00 to 19.16. News coverage of Harriet Jones had been at 14.00, and the 'snow' fell at 19.20.

Recording begins

Doctor Who Confidential interviewed Hawes and Collinson at a production meeting for the recording block on Friday 15 July. In mid-July, Tennant promoted his BBC One drama *Blackpool* in Los Angeles and was growing back the sideburns which he had sported in April. As preparations began for the new series of *Doctor Who*, BBC Three repeated the previous series from Sunday 17 July. Rehearsals for Block One began in Cardiff on Monday 18 July. This was a relief for Tennant who had been waiting such a long time amid press speculation and who commented, "It's been such a long build up. Felt like it was never going to happen," as he started to record a video diary of the series' production for BBC Worldwide. The actor had arranged accommodation in Cardiff, but liked to travel home to London at weekends. The first day was spent purely with the two stars establishing the Doctor/Rose relationship with Davies and Hawes; during the spring, Tennant had got to know his co-star over several



meetings. The read-through took place on Tuesday 19; this was attended by writers for the new series such as Steven Moffat, Stephen Fry and Toby Whithouse so they could become familiar with Tennant's performance. When she received the script, Piper was amazed and delighted that Rose carried most of the episode and made key decisions. Camille Coduri was pleased that the script made Jackie Tyler more concerned and nurturing, while Noel Clarke was happy that Mickey was braver, tackling the killer Christmas tree. "Pretty terrifying... I feel up for it now. I feel ready to go," commented Tennant in his video diary that night.

Script revisions on Wednesday 20 July applied to Harriet's first press conference, the taxi back to the estate, from Llewellyn's entry to Mission Control through to the Sycorax's threat, Harriet's party being teleported to the Sycorax ship, the Doctor asking Rose about his new appearance, the Doctor defining his new character, and the Doctor challenging the Sycorax leader plus the creature's demise. These were referred to as 'pink revisions' as they were issued on pink pages; to enable the cast and crew to keep track of rewrites, each new batch of changes were issued on different coloured paper (blue, pink, yellow, green, goldenrod, salmon, cherry, etc.) ■

Above: Mickey and Rose do a spot of Christmas shopping.

THE CHRISTMAS INVASION

STORY 167

'DOCTOR WHO WAS NOW BIG NEWS
AND WORD ABOUT RECORDING QUICKLY
SPREAD, ATTRACTING FANS AND THE
PAPARAZZI.'

Production

Recording began on Friday 22 July with a 'pre-shoot' day scheduled from 8am to 7pm (the standard time for each day) to record items that needed to be played back onto television screens; Harriet's broadcast plea was recorded first at the museum of Tredegar House, the seventeenth-century ancestral home of the Morgan family near Newport. Work moved back to Unit Q2 for scenes including the Sycorax broadcast which was recorded against black. For the aliens, Page was inspired by a book of Hawes' about Masai warriors, suggesting

a regal red velvet for their robes. Neill Gorton of Millennium FX produced the Sycorax helmets in fibreglass; sculpted by Martin Rezard, these were based on Kurgan's helmet in the 1986 film *Highlander*. Earlier designs for the Sycorax helmets which had a wider, more medieval look to match the spaceship design from Matt Savage were dropped when Russell T Davies re-iterated that he wanted viewers to assume that the helmets *were* the aliens' faces, to greaten the impact when they were opened to reveal the bone-like face. This first day did not require any of the regular cast. As with the previous year, the





Above:
Smiling for
the camera.

production was recorded on DigiBeta after Hi-Def was considered but rejected.

Of the guest cast, Cathy Murphy had been in *The House of Elliot*, and a 12-year-

old Daniel Evans had been cast in *Why Don't You...?*

by Russell T Davies. Sean Carlsen, playing a policeman, had featured in numerous Big Finish CD adventures since *The Natural History of Fear* as well as the *Gallifrey* series. Playing Major Blake, Chu Omambala had auditioned as the Sycorax leader and had also been considered for Mr Wagner in *School Reunion*. Another actress seen for the part of Sally was Freema Agyeman, auditioned on Friday 24 June, but felt to have potential for a larger role later in the run...

Over the weekend, Noel Clarke attended the *Invasion V* convention in Barking on Saturday 23 July, but was unable to comment on the forthcoming episodes. Main recording began on

Monday 25 on some waste ground in Brentford – a derelict car park found at short notice next to an empty Beecham's Pharmaceuticals factory – with the crew travelling to London that morning. Tennant had received good luck messages via the crew from both Tom Baker on *Monarch of the Glen* and Peter Davison, who had played the Fifth Doctor, on *Distant Shores*. He donned his new costume for a press photocall at 11.45am, posing with Piper (who had had her hair cut short over the summer and so wore hair extensions for the episode), Gardner and Collinson. This BBC shoot was specifically scheduled so that the best images of the new Doctor could be released to the press as quickly as possible; Gardner recalled how the previous year, poor mobile phone shots of the new Doctor taken on location had been some of the first to appear in the media.

Recording underway

Tennant then changed into pyjamas to record the confrontation with Harriet, with Hawes calling out “beam!” to cue the cast for the digital effects to be added later. “You can send wee Jimmy Krankie home! She’s not needed! You can’t get rid of me now!” quipped Tennant after his first take. Recording was followed by *Doctor Who Confidential*, and at the end his first day, Tennant cheerfully commented, “Can’t get rid of me now!” and went home exhausted after the nervous energy keyed up inside him over the previous months. In the meantime, BBC Cymru’s *Wales Today* had run a short item on the latest Doctor’s new image.

Tuesday 26 July saw recording on the Brandon Estate in Kennington, which since July 2004 had been used as the Powell Estate where the Tylers lived; liaising between residents and the BBC were local

Connections: Fighting talk

➤ Rose’s brave speech to the Sycorax was a mish-mash of elements from the previous series including the invocation of “Article Fifteen of the Shadow Proclamation” (which the Doctor mentioned in *Rose* [2005 – see Volume 48]), the Slitheen and Raxacoricofallapatorious (*Aliens of London/World War Three* [2005 – see Volume 49]), the “Gelth Confederacy” (*The Unquiet Dead* [2005 – see Volume 48]), the Jagrass (*The Long Game* [2005 – see Volume 49]) and the Daleks (*Dalek* [2005 – see Volume 49]).



65-year-olds Dot Smith and Gwen Smith. In comparison to the previous summer's visit where nobody had showed particular interest, *Doctor Who* was now big news and word about recording quickly spread, attracting fans and the paparazzi. Over lunch, Tennant recorded a voice-over in his trailer and recording ran from 2pm to 1am including the TARDIS' arrival in the afternoon, with a crane swinging a dummy half-police-box base over Coduri and Clarke's heads, and wires pulling over the bins. That night, the 'vanishing Santas' scene was a special sequence for Tennant as it was the first scene with all four regular cast members. *Doctor Who Confidential* and Ben Cook from *Doctor Who Magazine* were present, while the newspapers revealed the Doctor's new look in pieces such as the *Daily Express*' *Geek Chic for Doctor*

Who. Camera flashes from the press and watching fans delayed production that week. "Corrie bosses are planning to zap Dr Who this Christmas" announced the *Daily Star* on Wednesday 27, indicating that a special *Coronation Street* pantomime was being planned to combat the BBC One festive special. Work from 2pm to 1am on Wednesday 27 was hampered by rain and disruption from an awkward local, although the TARDIS arrival was completed. Tennant recorded more of his video diary, and the rain stopped allowing a snow machine to generate a fine foam for the closing scene, while some scenes had to be deferred to Friday.

Thursday 28 July was spent in central London without the regulars from 1pm to midnight. Clean plate shots of the city – showing landmarks such as Trafalgar

Below:
Duck! TARDIS
incoming!



Connections: Roar!

► The Doctor attributed his speech “from the day they arrive on the planet, and blinking step into the sun...” to the 1994 Disney feature *The Lion King*, a quote from Elton John and Tim Rice’s song *Circle of Life*.



Square, Westminster Bridge and the Gherkin – were taken for CGI work by The Mill, and evening recording took place at the Tower of London which, in an unprecedented move, allowed the BBC crew access to the White Tower and the roof where taping was covered by *Doctor Who Confidential*. Mission Control was linked to UNIT, the United Nations Intelligence

Taskforce organisation introduced in 1968 and seen in *Aliens of London/World War Three*. Only the UNIT acronym was used after complaints from the United Nations over a spoof UNIT website produced by the BBC earlier in the year. Weather was poor on the shoot and some of the planned exterior shots had to be abandoned. Meanwhile, Tennant was at the BBC’s Centre House being rehearsed with Sean Gilder by fight arranger Kevin McCurdy for the broadsword fight between the Doctor and the Sycorax leader. The expensive 440 ‘tank armour’ weapons were made by Lancasters Armourie from chrome nickel molybdenum steel; the prototype, autographed by Tennant and Gilder, would be auctioned for £920.51 in June 2006 to raise funds for the Great Ormond Street Hospital Children’s Charity.

Friday 29 was the final day of recording in London from noon to 6pm with Hawes attempting to complete as many shots as possible on the Brandon Estate before the crew left for Cardiff. Tennant continued fight rehearsals, joining the crew in the afternoon to discover Peter Davison visiting the shoot. Tennant continued to record his video diary chatting to both Hawes and Piper (the latter of whom also spent a couple of days recording her own diary during the shoot). Some shots were

left unfinished and were scheduled to be completed the following week. The same day, blue rewrites covered Mickey telling Rose how he wanted a simple Christmas, the Doctor discussing blood control, and the climactic fight. That evening, Tennant ruminated on his first week at his London flat before returning to Cardiff on Monday for “the best job in the world”.

Over the weekend, on Saturday 30 July, *The Sun* ran a short item about the London work on the special. Back in Cardiff, the morning of Monday 1 August was spent on *New Earth*, after which deferred estate sequences were completed through to 9pm for *The Christmas Invasion* at Loudoun Square in Gabalfa, as seen in *Bad Wolf/The Parting of the Ways*. It had been planned to record the TARDIS interior scenes at Unit Q2 (where the console itself had been rebuilt over the summer to replace lights and switches that burnt out in the heat) that evening, but these were deferred to the next day. The schedule

Right:

Peter Davison visits the set.



had been to record from 10am to 9pm on Tuesday 2 at the overspill studios of HTV in Cardiff for scenes in the Tylers' Flat, now repainted a warmer shade of red; one Christmas card of a Victorian street scene was a photograph from *The Unquiet Dead*. This was scheduled as the venue for the rest of the week. Wednesday 3 was planned to include the Christmas tree attack, supervised by stunt expert Peter Brayham and covered by *Doctor Who Confidential* who interviewed Tennant, Clarke and visual effects producer Will Cohen. The complexity of this scene – with two rotating blades representing the tree in close-up – meant that it took a long time to complete, with recording for the day from 10am to 9pm. As with many effects shots on the series, this used a green screen which created a solid area of colour which the artistes stood against and into which CGI elements could later be added; in this case Clarke wielded a prop chair, the legs of which were blown off with detonators to simulate the tree's blades which were later added using CGI. The same day, the *Daily Mirror* alleged that Piper was too busy on *Doctor Who* to attend the premiere of the horror film *Spirit Trap* which she had made in early 2004. Work on the Christmas tree scenes continued from 9am to 8pm on Thursday 4, while work between 8am and 7pm on Friday 5 saw a visit from a GMTV camera crew.

On location

On Monday 8 August Tennant and Gilder had more fight rehearsals at Unit Q2, with Gilder also doing foam latex make-up tests with Millennium that morning. From 5pm in the afternoon, the crew recorded scenes of the controlled crowds on fire escapes in Cardiff, after which Brayham supervised the stunts



Above:
The robot Santas form a brass band.

in the night shoot through to 4am at The Hayes, where Mickey and Rose were attacked; the venue was selected as not looking too 'green' for the Christmas time setting; in keeping with the continuity established in *Rose*, Howells department store was again dressed as Henrik's. Cardiff Council agreed to erect their Christmas lights, and a market from Cornwall was set up to obscure the nonfestive shop windows (the Santa attack on a market had been deemed cheaper to stage than the original idea of the sequence being staged with shops which would require breaking windows). *Doctor Who Confidential* covered similar work from 4pm to 3am on Tuesday 9 – talking to Hawes, Clarke and Collinson among others – but the evening work was disrupted by drunks, yelling until they were removed by the police. The effect of the falling tree (a prop which was simply erected to pivot over

Connections: What to wear?

► The Doctor chooses his suit and long coat from the many outfits to be found in the TARDIS' extensive wardrobe. This vast repository of clothes from many different eras and worlds had often been referred to and previously seen in *The Androids of Tara* [1978 – see Volume 29], *The Twin Dilemma* [1984 – see Volume 40], and *Time and the Rani* [1987 – see Volume 43].



Connections: Don't panic!

➤ Wearing pyjamas, the Doctor commented on Arthur Dent being a nice man, a reference to the character from *The Hitch-Hiker's Guide to the Galaxy* (written by former Doctor Who script editor Douglas Adams) who had worn pyjamas in the 1981 BBC television version.



at pavement level) was finally achieved just before 3am the next morning and work was covered by the *Western Mail* on Thursday 11. Meanwhile, Tennant continued his video diary, with fight rehearsals at Unit Q2 and an abortive trip to their next location, Clearwell Caves.

Clearwell Caves in Gloucestershire was the venue from Wednesday 10 to Saturday 13 August; this tourist attraction had once been an ochre mine,

and was recalled by Ed Thomas from his work on the 1995 horror film *Grim*. The location was difficult to move equipment into, so plans to use a motion control rig to follow a shot into the TARDIS set had to be abandoned. Gilder was now in full make-up, and with Elaine Renshaw of the Real Eye Company supervising application of his red contact lenses; the actor was interviewed by Nick Griffiths of the *Radio Times* and BBC publicity was in attendance along with Ben Cook. While recording the Doctor's appearance from the TARDIS, Tennant suddenly realised that he was now a part of the show's history, and his work would be documented in this very manner. BBC Gloucestershire and the

Below:

The Doctor challenges the Sycorax leader to a duel.



Western Mail carried items about the shoot, which ran from 3pm to 12.30am on the first night and 2pm to 11.30pm on the second. By Thursday 11 August – when the *Daily Star* ran a piece on the late night schedule – the team was being hampered by factors such as Gilder only being able to wear his contact lenses for three hours at a time, and radios and phones not working in the caves. *Doctor Who Confidential* was present for the 1pm to 10.30pm shoot on Friday 12 August, with the fight sequence taking a lot of time because of Gilder's tunnel vision. Recording his video diary after the third day in the caves, Tennant commented: "We are miles behind on this. It's not that we're going particularly slowly." Some shots were left to complete after recording from noon to 8.30pm on Saturday 13, during which time a photograph taken by a fan of a Sycorax had been sold via a photographic agency for £2,000.

Although Monday 15 August was planned for scenes around Cardiff, only the garage sequence was recorded following the completion of the Sycorax ship scenes at Clearwell, and Piper had the day off; work took place from 10am to 7.30pm. Barry Island, as used by Hawes in *The Doctor Dances*, was chosen for work from 9am to 8pm on Tuesday 16 since the docks gave an infinite horizon with the view out to sea, ideal for CGI work; the crew had been unable to find a high building from which Cardiff could not be seen. While the fight on the spaceship wing was completed on the burning hot day, a second unit worked nearby from 11am to 10pm, recording green screen shots of people standing on the edge of buildings (really a raised rostrum) and taxi scenes deferred from the previous day. Again present were Ben Cook and *Doctor Who Confidential*, and for the shot where the Doctor's hand was

cut off, Tennant sported a green glove for the CGI effect while the prop hand which tumbled away was a cast of Gorton's. Following this, the whole regular cast was released for the remainder of the week.

Wednesday 17 August saw the crew return to Cardiff's Millennium Stadium where *Dalek* had been recorded the previous autumn. The loading dock played the interior of UNIT mission control for the next three days (recording 8am to 7pm), and a team from *Doctor Who Confidential* was present to interview Hawes and Adam Garcia (who played Alex).

The Doctor's wardrobe

On Thursday 18, *The Independent* ran an interview with Piper by Nick Duerden under the title *The kid stays in the picture*. By now, David Tennant was back in London and appeared on *Blue Peter* to announce the winner of the design-a-monster competition followed by a live CBBC webchat. Friday 20 was the final scheduled day for the guest cast, with Ben Cook interviewing Wilton. With Piper and Tennant back in Cardiff, recording from 11am to 10pm on Monday 22 August began at HTV to complete the flat scenes and then move out on location to finish estate rooftop scenes delayed from Monday 15. Meanwhile, a second camera unit remained at HTV to complete various green screen elements and inserts such as Rose looking at her watch, a close-up of the Doctor threatening the Santas with his sonic screwdriver (a heroic shot requested by Gardner) and shots for *New Earth*.

Block One then continued with *School Reunion* and then *New Earth*. Hawes had originally aimed to record the Doctor selecting his new clothes on Tuesday 6 September, but this day was reassigned to location work on *School Reunion*.



Above:
Tennant
on set.

The model work of the top eight storeys of the tower block losing its 110 windows was undertaken by Mike Tucker's BBC model unit team at the Model Unit Stage in London on Tuesday 6 and Wednesday 7 September, with *Doctor Who Confidential* present on the second day; the one-sixth scale model was shot shattering twice by three 16mm film cameras. Two inserts on the TARDIS set were recorded from 2pm on Thursday 8 along with work for *School Reunion*. The shot of the Santa mask rolling away was scheduled to be recorded in the Q2 car park on Thursday 22 September, an additional day at the end of Block One.

An extra recording day at the start of Block Two, Saturday 8 October, saw Tennant record what he felt was a landmark scene of the Doctor selecting his new clothes on a redressed version of the usual TARDIS set. Recording between 8am and 7pm, Tennant tried on a Casanova-style outfit, and a Hogwarts uniform (referring to his appearance in *Harry Potter and the Goblet of Fire*) could be seen along with versions of all the previous Doctor's costumes and a Fourth Doctor-style scarf knitted for Collinson when he was a child by his great aunt. An insert of Rose, Mickey and Jackie looking

up at the Sycorax ship was recorded in the car park with a double for Coduri. The close-up shot of the Doctor's severed hand was recorded against a green screen, along with another shot of the Santa mask, all covered by *Doctor Who Confidential*.

On Monday 31 October, a goldenrod revision was made to the pre-credits, the first view of the Sycorax, and the Doctor selecting his new outfit. Additional shots for *The Christmas Invasion* were recorded along with a special 'prequel' scene for *Children in Need* at Unit Q2 on Thursday 3 November. These included the Doctor and Rose emerging from the TARDIS in the revised pre-credits, the Doctor sweating in bed, and Rose reacting to the Doctor's new clothes (requested by Jane Tranter).

That day, *The Sun* claimed that *Doctor Who* would form part of BBC One's Christmas Day line-up.

Salmon-pink script revisions on Tuesday 8 November changed the television coverage of Guinevere One, Llewellyn's arrival at the Tower of London and the entranced 'A-positive' people coming back to normal. The newsreader inserts were recorded in the C2 News Studio of BBC Wales on Thursday 10 November. One of the newsreaders was BBC Wales sports reporter (and *Doctor Who* enthusiast) Jason Mohammed who had been MC at the *Doctor Who Galactic Dinner* to raise money for *Children in Need* on Friday 14 October, while Lachele Carl had previously appeared in *Aliens of London/World War Three*. ■

PRODUCTION

Fri 22 Jul 05 Tredegar House & Park, Newport (British Rocket Group HQ: Smart Office); Unit Q2, Newport (British Rocket Group, Conference Room/Conference Room #2; Black Background)

Mon 25 Jul 05 Wallis House, Great West Road, Brentford (Tylers' Estate: Wasteland)

Tue 26 Jul 05 Brandon Estate, Kennington, London (Tylers' Estate/Ext Tyler's Flat: Bedroom Window/Walkway)

Wed 27 Jul 05 Brandon Estate (Tylers' Estate/Stairwell/Ext Tylers' Flat)

Thu 28 Jul 05 Tower of London, London (London Plate Shots/City Street/Ext Tower of London: Roof/Ext Tower of London)

Fri 29 Jul 05 Brandon Estate (Tylers' Estate)

Mon 1 Aug 05 Loudoun Square, Gabalfa, Cardiff (Tylers' Estate)

Tue 2 Aug 05 Unit Q2, Newport (TARDIS); HTV Studios, Culverhouse Cross, Cardiff: Studio 1 (Tylers' Flat:

Kitchen/Living Room)

Wed 3 - Thu 4 Aug 05 HTV Studios (Tylers' Flat: Rose's Bedroom/Living Room)

Fri 5 Aug 05 HTV Studios (Tylers' Flat: Rose's Bedroom/Kitchen/Living Room)

Mon 8 Aug 05 Baltic House, James Street, Cardiff Bay (City Street); British Gas Building, Churchill Way, Cardiff (City Street); The Hayes, Cardiff (Shopping Street)

Tue 9 Aug 05 Broadstairs Road, Leckwith (Suburban Street); The Hayes (Shopping Street/Side Street)

Wed 10 - Sat 13 Aug 05 Clearwell Caves, nr Coleford, Gloucestershire (Sycorax Ship)

Mon 15 Aug 05 Clearwell Caves (Sycorax Ship); Brian Cox Motor Engineering, Bromley Road, Elwood (Clancy's Garage)

Tue 16 Aug 05 Barry Docks, Atlantic Way, Barry (Wing of Spaceship/Green Rostrum Shoot/Fx Shots: Paris/Egypt/Sydney)

Wed 17 Aug 05 Millennium Stadium,

Westgate Street, Cardiff (Subterranean Corridor/British Rocket Group: Mission Control/Control Booth)

Thu 18 Aug 05 Millennium Stadium (British Rocket Group: Mission Control/Control Booth)

Fri 19 Aug 05 Millennium Stadium (Mission Control/Stairwell/Corridor)

Mon 22 Aug 05 HTV Studios (Green Screen - Flying)

Tue 6 - Wed 7 Sep 05 BBC Model Unit, Kendal Avenue, London (Tower block model)

Thu 8 Sep 05 Unit Q2, Newport (TARDIS)

Thu 22 Sep 05 Unit Q2 (Ext Shopping Street)

Sat 8 Oct 05 Unit Q2 (TARDIS/Ext Tylers' Flat/Shopping Street/Wing of Spaceship)

Thu 3 Nov 05 Unit Q2 (Ext Tylers' Estate/Control Booth/Tylers' Flat: Hall/Living Room)

Thu 10 Nov 05 BBC Broadcasting House, Llandaff, Cardiff: C2 News Studio (News Studio)



Post-production

The Mill worked on the episode in October and November; CGI effects included the TARDIS crash, the Sycorax ship modelled by Matt McKinney, the intricate TARDIS wardrobe created by Chris Petts and Dave Houghton (featuring many costumes from throughout the show's history), the shattering of the glass windows on the Gherkin simulated by Nick Webber (at one time planned as a partial model effect but deemed too expensive), and a handful of Sycorax were turned into hundreds. It had been intended to show the deaths of Llewellyn and Blake using skeletons suspended against a green screen, but these looked hilarious when the skulls kept rotating and instead they

were achieved by The Mill. The final shots of the spaceship were rendered on Tuesday 15 November, with Alex Fort providing the background matte painting of London. Shots of London from space were used from the Science Photo Library, while the backgrounds of Paris and the Colosseum came from the Getty Image Library and the shot of the Cairo Hotel came from *Horizon: The Lost Pyramids of Caral*, broadcast Thursday 31 January 2002. Shots of people standing near the pyramids and Sydney Harbour Bridge were dropped, the latter because it was too wide to fit the screen correctly.

Editing was underway in November, with Hawes pleased with the British, festive feel of the Special. The opening shot of the Earth was the same as that which opened

Above:
"Did you miss me?" David Tennant makes his entrance as the Doctor.



Above:
"Sycorax mighty.
Sycorax strong.
Sycorax rock."

Rose. The first cut was made to the scene in the kitchen after Rose got the pork pie from the fridge. Ignoring her mother's questions about the Doctor, Rose said, "Oo, it's been light years since I had a pork pie." When Jackie persisted asking, "No, but how, though?" Rose started to explain, "He just..." She then stopped, explaining "He absorbed the Time Vortex. He saved my life, and then he was dying, he said he was dying. But then he sort of... whooshed. All this light and stuff, like he was exploding. Next thing you know... he's different."

Watching the Guinevere broadcast, Jackie asked Rose, "Ever been to Mars?" "Nope," replied Rose, "God, I feel... Earthbound! They're sending out spaceships, what about me? I'm stuck at home." The taxi scene lost Rose's concluding remarks that Jackie was in danger. As Rose persuaded Jackie to head for the Peak District, she told her, "Trust me. Someone's after the Doctor. There were these things, they looked like Santa, they had the hats and faces, like they were using all that Christmas stuff as a disguise, and..." She tailed off, spotting the new tree.

Dialogue about the pilot fish was cut,

including Mickey commenting, "Pilot fish. I've seen them on telly, hold on, I'll show you..." as he plugged his laptop in, explaining to Rose, "The pilot fish pick food out of the shark's teeth, that's how they live, like parasites." Later on, while tracking the spaceship, he commented, "The big fish doesn't know the pilot fish exist. The big fish is just hungry." In the meantime, Jackie said "Pictures of Mars, they're all the same, Just rocks and dust. Nothing compared to what we've seen," as she waited to see Guinevere's pictures.

On entering Mission Control, Llewellyn originally said to Blake, "But... you've got better facilities than us! I spend all that time asking for funds, and you've built your own Mission Control. How long's all this been here?" "I'm sorry," replied Blake, "all information is on a strictly need-to-know basis." (This scene was later included as an extra on the DVD boxset of 'Series 2'.) When Harriet made coffee for Llewellyn, there was a flustered exchange about milk.

A short scene of Mickey tracking the spaceship was cut, along with the start of the next scene where Mickey finds Rose watching over the Doctor. "Even his voice changed," said Rose, to which Mickey replied, "Yep, that's our biggest problem right now." "How can he change accent?" asked Rose. "Well, you pick up accents, don't you?" replied Mickey, "depending on who you're with. Maybe he's got it off you." When Blake realised that Harriet had met the Doctor, he commented, "I've only seen the classified files." As the Sycorax demands were translated, Harriet remarked that the aliens now possess "your women!"; this was dropped because the dialogue was deemed too ambiguous.

Another short scene was dropped with Mickey looking up and seeing Rose entering the living room; "You'd better

come and see this. Aliens online,” he told her; this sequence obliquely implied that the pair had spent the night together. Shortly afterwards, Rose heard Sandra calling after Jason outside the flat. Some dialogue concerning the possessed people was dropped. Harriet puzzling, “But why those people. Why are they affected...? And not us?” was trimmed, along with the start of the next scene in the flat where Mickey observed, “It’s an invasion. Different way of invading, gotta give them that, but all the same.” In Mission Control, Llewellyn’s lines were cut as he pondered “some sort of genetic link, but...” and then asking, “These people, do we know what blood group they are?” A short scene in the flat was omitted with Jackie calling out to the returning Rose and Mickey, “It’s on telly, they’re saying it’s everyone. Whole planet. People just standing on the edge, there’s two thousand people on the White Cliffs of Dover – look, they said it’s a special announcement.”

Catchphrases

On board the Sycorax ship, Alex translating “welcome” and “no surrender” were deleted, along with the continual chants of “Jalvaan!” from the Sycorax. Also omitted – to advance the Doctor’s entrance – was Alex translating, “We will summon the Sycorax armada and take only half your population. The rest you can keep,” “We have travelled in the wastelands. We care nothing for your, um, tiny legislation of landbound species,” and, “We practice the forbidden arts. The lost rites of Astrophia.” The Doctor’s first look around the Sycorax ship saw him comment, “Nice place. Roomy. Bit dark. Cost a fortune, heating this place.”

When Harriet told the Doctor she was now Prime Minister, his original response

was, “Oh fantast...”, whereupon he stops dead on trying to say his previous incarnation’s catchphrase. “No, hold on... Fantas. Fanta. Fantazzz. Fan. Fa. F.” He wanders away, saying, “Can’t say it any more, doesn’t fit these teeth. Ohh, I liked that word, what am I going to say now? ‘Brilliant’? Brilliant, brill-ee-ant, briiiiilliant. No. Um. ‘Excellent’? ‘Oh that’s excellent!’ Naah. ‘Superb!’ ‘Marvellous!’ ‘Molto bene!’ Oh. I don’t know, let’s just settle for ‘very very good’. ‘That’s very very good, yes, that’s really very very good’. Not taking off is it?” This diatribe was dropped as unrealistic. He then told the Sycorax leader, “Nice ship, by the way, sturdy, good gravity, kind of rocky...” This sequence was later included on the DVD.

When Alex exclaimed that the Doctor had killed the people on Earth, the Doctor retorted, “Oh shut up! Don’t be so stupid! Blimey, this rudeness thing is way out of control, sorry. Whoever you are.” The fight was reduced to speed it up; as he fought, the Doctor originally said, “Thing is, I still don’t know who I am. Am I a fighter? Am I a swordsman? Am I an expert? Am I the

Below:
Rose needs
a hug!





Above: The Doctor tries to work out what sort of man he is.

sort of man who could happily slaughter you, have you thought of that? What if I'm a killer?... or, what if I'm not?... actually, I don't think I am... definitely not a killer, no... which, if you think about it, is a good thing... but not right now." As the fight moved outside, the Doctor exclaimed: "Oh you're just nasty. I'm only wearing slippers." When Harriet explained about using alien technology from a crashed ship, the Doctor retorted, "You scavenged it," to which she replied, "We made best use." She also told the Doctor, "I really am sorry," while he informed her, "I don't need swordfights, I'm stronger than that." In the final scene as the Doctor and Rose looked up at the stars, Rose said, "I miss him." "So do I," replied the Doctor as they smiled at each other.

The 'BBC' caption appeared over the opening shot while producer and director captions were superimposed over Rose checking the Doctor's hearts. David Tennant was billed as 'The Doctor' (rather than his predecessor's 'Doctor Who') at Tennant's request after he saw an early edit of the special. The episode concluded with a trailer comprising non-CGI extracts of moments from the first six episodes of the next series.

Song for Ten

The music playing on the radio at Clancy's Garage was Slade's December 1973 hit *Merry Christmas Everybody*. In the shopping street sequence, the brass band played the 1833 carol *God Rest Ye Merry Gentlemen*, while the tune of the whirling Christmas tree was *Jingle Bells*, published in 1857 by minister James Pierpoint and out of copyright. Murray Gold wrote an incidental music score which – along with an extended orchestral version of the theme tune including a 'middle eight' section – was recorded in a six-hour session with the 80 piece BBC National Orchestra of Wales conducted by Ben Foster and with leader Lesley Hatfield at Studio 1 of the BBC in Cardiff on Monday 14 November. This was covered by *Doctor Who Confidential*. Some cues were reused from the previous series, notably a vocal from *Rose* which the producers referred to as 'President Flavia's Song'. Very late in the day, when the rights for *The Bells of St Mary* were found to be not available, Gold composed *Song for Ten* – influenced by Phil Spector and the 1960s Motown composers Holland-Dozier-Holland. The lead for this was Tim Phillips who co-wrote the music for *Shameless* with Gold, who provided backing and an instrumental version. ■

Publicity

- ▶ Trailers for the special appeared on BBC One from Wednesday 26 October, effectively reusing the one shown back in June. The same day, Billie Piper was quoted in the *MediaGuardian* as saying of the episode: “It’s got scary Christmas trees, Santa attacks, there’s an invasion, and the Doctor stays in bed for a long, long time. I am carrying most of the show.”
- ▶ The *Daily Mirror* and *Daily Star* promoted the special on Thursday 24 November, claiming that it would

be broadcast on Christmas Day. This date was confirmed by the BBC five days later. On Monday 28 November, Davies wrote a special *Doctor Who* piece for the Christmas edition of *Time Out* in which the characters gave their preview of yuletide television. In the run-up to Christmas, *Radio Times* for 3-9 December 2005 saw Alison Graham select *Doctor Who* as one of the Top 20 festive shows. In the following week’s issue, E Jane Dickson interviewed Tennant about ITV1’s *Secret Smile* (broadcast Monday



Left:

Mickey, Rose, Harriet and Alex confront the Sycorax.



Above and right: Radio Times coverage of *The Christmas Invasion*.

12 and Tuesday 13 December) in *Carry On Doctor* with a small piece about *The Christmas Invasion* from Nick Griffiths. A teaser trailer for the special appeared on the BBC showing the rotating Christmas tree ('Something's coming...') from Friday 2 December. BBC One's *Newsround* launched a competition on Thursday 1 December for one young viewer to attend the launch of *The Christmas Invasion* as a Press Packer on Monday 12 December.

➤ In a surprising move, the cover of the Christmas double-issue *Radio Times* was given to *Doctor Who*, with Mark Thomas illustrating a snow globe containing the TARDIS, a snow Dalek and a snowman with a floppy hat and long scarf. Available from Saturday 3 December, this was the first programme-specific *Radio Times* Christmas cover for 16 years, in which time the custom had been to feature a generic festive illustration. A 10-page feature promoted the special with an article and series preview by Davies, comments from Tennant, Piper, Coduri and Clarke, Griffiths's interview with Gilder, and a chance to win a Dalek. *Doctor Who* was one of Graham's picks in *Today's Choices* illustrated by the Doctor, Rose and the TARDIS, while the show's listing had a picture of the Doctor emerging from his ship. A message on how the Doctor could be revived was revealed by the capitalised lead letters of the articles: 'A CUP OF TEA'.

➤ On Saturday 3 December there was more promotion from tabloids like *The Sun* and the *Sunday Mirror*. A cast and crew screening was held on



Tuesday 6 December in Cardiff, *Blue Peter* previewed the Special with a clip on Friday 9 (and a Dalek operated by Nicholas Pegg pre-recorded on Tuesday 6). Tennant was interviewed in the *Sunday Mirror* on Sunday 11 December, and spoke to *The Observer* with Davies, while a new television trailer also appeared.

► On Monday 12 December, Davies, Tennant, Piper, Coduri and Clarke attended a press screening of *The Christmas Invasion* at the Soho Hotel in central London. Press reviews the next morning had Ciar Byrne of *The Independent* observing that *Doctor Who Joins the Protests Against The War in Iraq*, while in the *Daily Star*, Nigel Pauley penned a piece titled *The Doc Gets Lost in Space*. That afternoon, 12-year-old Callum Kierk filed his report for *Newsround*. BBC One's *Breakfast* previewed a clip on Tuesday 13 as did GMTV on Friday 16. Penelope Wilton was interviewed by the *Daily Telegraph* on Saturday 17 December, while Tennant spoke to the *Western Mail*, and Davies talked to the *Sunday Herald* the next day. Davies also appeared on BBC Radio Wales, *Wales Today* on Monday 19, the same day that *bbc.co.uk* updated Mickey's fictional website to cover the Guinevere project. Radio 2's *Doctor Who: Regeneration* documentary was broadcast at 8.33pm on Tuesday 20 (with Mark Gatiss having recorded his narration on Friday 9 December in Studio 1H of Broadcasting House), a new 50-second trailer appeared on BBC One. Next morning, Tennant was interviewed on BBC One's *Breakfast* by Dermot Murnaghan and Sian

Williams, while on Thursday 22, Coduri and Clarke were interviewed on GMTV. Friday 23 December saw Tennant appearing on Radio 1's *Colin and Edith Show* (commenting on the cut line about the Doctor's accent), Radio 4's *Front Row* and BBC One's *Friday Night with Jonathan Ross*. In Wales, radio listeners could hear the latest edition of *Doctor Who Back in Time – New Doctor, New Danger* at 6.30pm, repeated Christmas Eve at 1.05pm.

Below:

Promotional image for the Christmas Special.



Broadcast

▶ *The Christmas Invasion* became the first episode of *Doctor Who* ever to debut on a Sunday when it aired on Christmas Day; it was the second-most-watched programme of the day, and became only the 12th *Doctor Who* episode to chart in the week's Top Ten. During the broadcast, the BBC website carried the message '*The Christmas Invasion* is on BBC One now. Harriet Jones says: Switch off this website for Britain.' After broadcast, a commentary by Davies, Gardner and Collinson recorded on Tuesday 6 December by the *Doctor Who Confidential* team was made available; this was the BBC's most popular MP3 download over Christmas, accessed 64,000 times. BBC One digital viewers were encouraged to use their red buttons to play the interactive adventure *Attack of the Graske* that evening. *bbc.co.uk* also offered a British Rocket Group website which was a tribute to Daniel Arthur Llewellyn (1972-2006), while the UNIT website referred to Major Richard Blake. Davies also provided a history of the Sycorax for the website, indicating that they were

raiders and scavengers from an asteroid in the JX82 system.

- ▶ David Tennant continued to record his *Doctor Who Video Diary* during his Christmas break with his parents in Scotland, pondering the strange phenomenon of his face adorning all the television listing magazines and then viewing his début as the Doctor with the rest of the McDonald family on BBC One Scotland.
- ▶ The episode was broadcast by CBC in Canada on Boxing Day with a special introduction by Piper. The reviews for the episode were positive, with *The Sun* referring to it as 'the jewel in the BBC's crown' while *The Times* commented on the 'totally splendid and, more importantly, very hot Doctor.' In early January, the right-leaning *Spectator* commented on the 'worryingly peacenik tendencies' of the new 'wussie' Doctor to a Prime Minister who was just doing her job. In *Radio Times* for 14-20 January 2006, Russell T Davies answered a query about his development of the Sycorax language.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POSITION)	APPRECIATION INDEX
The Christmas Invasion	Sunday 25 December 2005	7.00pm-8.00pm	BBC One	58'51"	9.8M (9th)	84

REPEAT

The Christmas Invasion	Sunday 17 December 2006 ¹	4.25pm-5.25pm	BBC One	58'51"	2.1M	-
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¹Not Northern Ireland

Merchandise

The *Christmas Invasion* was initially released on DVD, along with *New Earth*, as *Series 2 Volume 1* on 1 May 2006. It was later released as part of *The Complete Second Series* DVD box set, by the BBC on 20 November 2006. Also included on the box set was a commentary on the episode with Russell T Davies, Julie Gardner and Phil Collinson, a selection of out-takes and deleted scenes, *Billie Piper's Video Diary*, the *Doctor Who* 2005 *Children in Need Special* and the short version of *Doctor Who Confidential*.

Several tracks of music used in *The Christmas Invasion*, including an extended, newly recorded version of *Song for Ten*, were included on the *Doctor Who: Original Television Soundtrack* CD, published by Silva Screen on 2 December 2006. *Song for Ten*

and one other track from the episode were included on the *Doctor Who: The 50th Anniversary Collection* box set released in late 2014.

Yoplait Dairy Crest released a range of *Doctor Who* themed 'cyber-strawberry' flavoured fromage frais filled plastic tubes in April 2007. The Sycorax featured on the 'Frube Tubes' and the accompanying packaging.

The Sycorax

Leader, along with his whip and staff, was one of the six action figures released by Character Options in August 2007, as part of their *Series 1 Gift Set*.

The Sycroax Leader was also amongst the miniature MicroUniverse figures released by Character Options on 21 December 2007. Issue 20 of the *Doctor Who Figurine Collection*, published 22 May 2014, presented a figurine of the Sycorax Leader.

In September 2007, Millennium FX made available a Sycorax Helmet for £558.13 (a deluxe version was also available for £616.88). A Santa mask, cast from the same moulds as those used in the episode, was also made available in January 2009, costing £182.85.

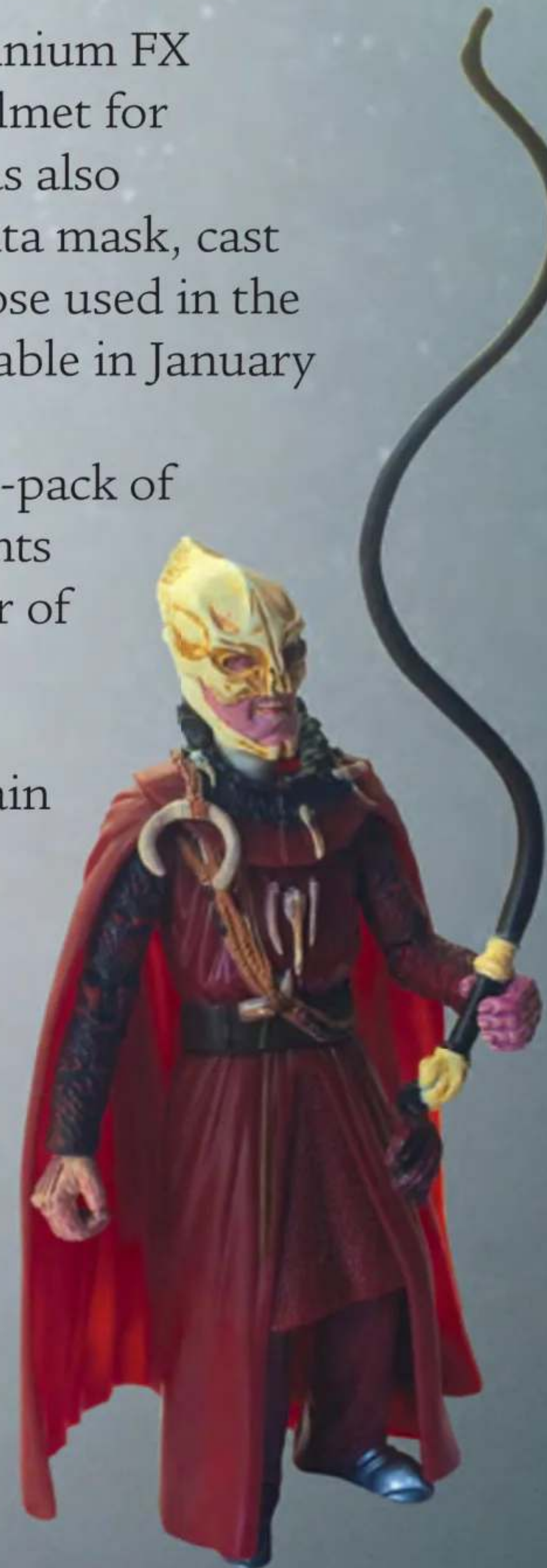
Woolworths released a five-pack of *Doctor Who* themed underpants in October 2007, the red pair of which featured the Sycorax.

The Sycorax returned to oppose the Tenth Doctor again in the comic strip adventure, *The Widow's Curse*, originally published in *Doctor Who Magazine* in 2008.

The Sycorax also featured as one of the monsters in the *Classic Doctors, New Monsters* box set of audio adventures, released by Big Finish Productions in July 2016. ■



This page:
Doctor Who underpants (above), a Sycorax leader figurine (below left) and the action figure.



THE CHRISTMAS T

"AM I A FIGHTER? AM I A
SWORDSMAN? AM I AN EXPERT?
AM I THE SORT OF MAN WHO
COULD HAPPILY SLAUGHTER YOU,
HAVE YOU THOUGHT OF THAT?"

Cast and credits

CAST

David Tennant The Doctor
Billie Piper Rose Tyler

with

Camille Coduri Jackie Tyler
Noel Clarke Mickey Smith
Penelope Wilton Harriet Jones
Daniel Evans Danny Llewellyn
Adam Garcia Alex
Sean Gilder Sycorax Leader
Chu Omambala Blake
Anita Briem Sally
Sian McDowall Sandra
Paul Anderson Jason
Cathy Murphy Mum
Sean Carlsen Policeman
Jason Mohammed Newsreader 1
Sagar Arya Newsreader 2
Lachele Carl Newsreader 3

UNCREDITED

Paul Zeph Gould, Phill Kirk Mechanics [inc Steveo]
Peter Oliver Van Driver
Jason Parkes, Johnson Yakoob, Andrew Morgan John, Liz Issacs, Jane Dance, Genevieve Swift Journos
Lee Griffiths, Lloyd Everitt, Jamie Jones Journos
Jeremy Harvey, Richard Beavis, Emily Biles, Paul Burke, Alexis Constantinou, Rachel Dax, Caroline Deacon, Derek Filby, David Handford, Myfanwy Harris, Lindsay Head, Gemma Jones, Wynford James, Blod Jones, Siobhan Carter, Jason Jones, Claire Bromage, Omar Latif, Leighton Morgan, Oakwell Muldoon, Catherine O'Leary, Jason Paginton, Joanne Symon, Olivia Wakeford, Lee Warner, Frank Wooles, Maxine Barnes, Derrick Caruana, Kimberly Caruana, Rachel

Chambers, Paul Hallowell, Catherine Harris, Andrew Hopkins, Chris Ilston, Zoe Jefferies, Phillip Kirk, Kai Langford, Adele Morgan, Chris Norman, Simon O'Leary, Leanne Pemberton, Jennifer Pierce, Nina Rees, Kathryn Selway, Melissa West, Gwynfryn West, John Williams, Emma Lowe Shoppers
Dean Forster Stunt Shopper
Unknown Bus Driver
Tony Gallagher, Richard Pullen, Andrew Mitchel Evil Santas
Dean Forster Stunt Evil Santa
Unknown 2 Police Officers
James Tatchell Taxi Driver
Simon Hughes Dad
Josh Hughes, Miss Hughes TBC
Ian Bebb Taxi Driver
Billi Atwal, Paul Sirgis, Alan Amin, Adam Newell, Conrad Olendo, Joanna Tobias Estate Residents
Alex Bennett, Alex Donald, Simon Lee Evil Santas
Lee Griffiths, Lloyd Everitt, Jamie Jones Sycorax Warriors
Phil Hamilton, Sean Adrian Reed Limo Drivers
Steve Cowles, Alun Cowles, Hopkin Bird, Marcus Hobbs, Greg Bennet, Alan Hern UNIT Soldiers
Johnnie Cross Technician
Aleta Morgan, Adam Smith, Phillip Larcombe, Louise Vincent, Alex Dillow, Peter Lorenzo Smith, Heather Preston, Durine Howell, Angela Owen, Malcolm Orr, Richard Knott, Cherie Hamilton, Laura Meredith, Michelle Parper Technicians
Ian Hilditch Advisor
Geoffrey Baxter, Kodjo Tspako, Toby Sperring, Joanne Lancaster, Cherie Hamilton, Lola Alexander, Laura Meredith,



Above:
Christmas at
the Tylers'

Timothy Rudge, Simon Hamilton..... Advisors
Kristian Hicks Major
Julia Bisby Army Captain
Geraint Jones, Eddy Martin, Mike Freeman,
Andrew Mitchel, Hopcyn Bird, Jim
Thuraisingham UNIT Soldiers
Bart Barton, Vince Bishop, Remo Borciani,
Tina Borciani, Ronald Caabay, Tariq Chaudry,
Bamba Diop, Carmina Dodoo, Sean Duffy,
Emma Grace, Boyd Hatchett, Hsin-ni Hwa,
Kate Lindesay, Beverly Mills, Rachel Moran,
Suzie Ostrove, Beth Partridge, Monique
Payneeandy, Tom Sanderson, Saleh Chaudri.
..... Estate Residents
Sergio Dondi, Sam Greenaway, Elaine
Gunn, Lucy Hasson, Thomas Khoo, Keiko
McKeown, Loretta Nelson, Paul Plausin, Billi
Atwal, Paul Sirgis, Alan Amin..... Normal People
Lee Dakin, Juan Diu, Joy Fitch, Selena Scott,
Minreet Harzall, Zeynepjack, Mark Chiu,
Sheila Matthews, Mike Mungarvan, Adam
Newell, Conrad Olendo, Joanna Tobias.....
..... Zombies
Rebecca Tromans, Claire Bromage, Helen

Scurlock, Laurence Chanon, Gerald Cooke,
Oliver Hopkins, Richard Heneghan, Sophia
Day Assorted Crowd
Genevieve Cope, Clair Tebbut, Estelle
Lordonne, Peter Von Motz, Ricardo Martin,
Kevin Haydon Technicians/Assorted Crowd
20 Unknown Assorted Crowd
Anthony Molton PC
Babette Laostice Double for Jackie
Alun Cowles, Mike Freeman, Martin Thorne,
Jonathan Thomas, Richard Harris, Greg
Bennett, Geraint Jones, Paul Blackwell, Nick
Gwyn Evans, Phil Kirk, Ian Richardson, Mark
Griffiths, Andrew Mitchel Sycorax
Hannah Gould, Lee Chapman, Yaourou
Konate, John Elford Smit, Grace Wainwright,
Christian Knight Mission Control Staff
Paul Zeph Gould Sycorax
Dean Foster Stunt Double for Sycorax Leader
Vernon Keeble-Watson, Paul Keogh, Paul
Ganney, Wendi Sheard, Nicholas Wilkes,
Joanna Compera, Daryl Adcock, Sophie Olley
..... Additional Dialogue Recording

CREDITS

Written by Russell T Davies
 Producer: Phil Collinson.
 Director: James Hawes
 1st Assistant Director: Jon Older
 2nd Assistant Director: Steffan Morris
 [uncredited: Lynsey Muir].
 3rd Assistant Director: Lynsey Muir
 [uncredited: Adam Hill, Will Cummins,
 Rhys Davies, Anna Evans]
 Location Managers: Lowri Thomas,
 Gareth Skelding [uncredited: Gareth Lloyd]
 Unit Manager: Justin Gyphion
 [uncredited: Rhys Griffiths]
 Production Co-ordinator: Jess van Niekerk
 Production/Script Secretary: Claire Roberts
 Production Runners: Debbie Meldrum,
 Tim Hodges, Sarah Davies
 A/Production Accountants: Debi Griffiths,
 Kath Blackman, Bonnie Clissold
 Continuity: Llinos Wyn Jones

Script Editor: Helen Raynor
 Camera Operator: Julian Barber
 [uncredited: Joss Lowe, Paul Lang, Terry Bartlett, Kevin Rudge]
 Focus Pullers: Mark Isaac, Terry Bartlett
 [uncredited: Donald Ng, Dean Thompson, Anna James, Elly Harrowes]
 Grip: John Robinson [uncredited: Steve Jones, Peter Muncey, Craig Copple]
 Boom Operator: Jeff Welch
 [uncredited: Rhydian Yeoman, Adam Margetts, Mark Walters, Glen Jenkins]
 Gaffer: Mark Hutchings
 Best Boy: Peter Chester
 Stunt Co-ordinator: Peter Brayham
 [uncredited: Kevin McCurdy]
 Stunt Performers: Dean Foster, Kim McGarrity, Dani Biernat, Maurice Lee
 Supervising Art Director: Stephen Nicholas
 Art Dept Production Manager: Jonathan Marquand Allison
 Standby Art Director: Arwel Wyn Jones
 Asst Supervising Art Director: James North
 Design Assistants: Ben Austin, Matthew Savage
 Standby Props: Phil Shellard, Trystan Howell
 Standby Carpenter: Silas Williams
 Standby Rigger: Bryan Griffiths
 Set Decorator: Julian Luxton
 Property Master: Adrian Anscombe
 Production Buyer: Catherine Samuel
 Props Storeman: Stuart Wooddisse
 Specialist Prop Maker: Mark Cordory
 Prop Maker: Penny Howarth
 Construction Manager: Matthew Hywel-Davies
 Graphics: BBC Wales Graphics
 Costume Supervisor: Anna Lau
 Costume Assistants: Lindsay Bonaccorsi, Barbara Harrington [uncredited: Rupert Steggle, Angela Jones, John Laurie, Gemma Jones, Chrisie Atkinson, Sheenagh O'Maragh]
 Make-Up Artists: Anwen Davies, Steve Smith, Moira Thomson [uncredited: Laura Shalker, Sara Griffiths, Anwen Williams, Marie Doris]
 Casting Associate: Andy Brierley
 Assistant Editor: Ceres Doyle

Post Production Supervisor: Chris Blatchford
 Post Production Co-ordinator: Marie Brown
 On Line Editor: Matthew Clarke
 Colourist: Mick Vincent
 3D Artists: Chris Petts, Paul Burton, Jean-Claude Deguara, Nicolas Hernandez, Andy Howell, Matthew McKinney, Neil Roche, Chris Tucker, Mark Wallman, Nick Webber
 2D Artists: Sara Bennett, David Bowman, Melissa Butler-Adams, Joseph Curtis¹, Bronwyn Edwards
 Simon C Holden, Russell Horth, Kim Phelan
 Digital Matte Painter: Alex Fort¹
 Model Unit Supervisor: Mike Tucker
 Dubbing Mixer: Tim Ricketts
 Sound Editors: Paul McFadden, Doug Sinclair
 Sound FX Editor: Paul Jefferies
 Finance Manager: Richard Pugsley
 With thanks to the BBC National Orchestra of Wales
 Original Theme Music: Ron Grainer
 Casting Director: Andy Pryor CDG
 Production Accountant: Endaf Emyr Williams
 Sound Recordist: Simon Fraser
 [uncredited: Graham Ross, Mark Walters]
 Costume Designer: Louise Page
 Make-Up Designer: Sheelagh Wells
 Music: Murray Gold
 Visual Effects: The Mill
 Visual FX Producer: Will Cohen
 Visual FX Supervisor: Dave Houghton
 Special Effects: Any Effects
 Prosthetics: Neill Gorton and Millennium FX
 Editor: Liana Del Giudice
 Production Designer: Edward Thomas
 Director of Photography: Ernie Vincze BSC
 [uncredited: Peter Tyler]
 Production Manager: Tracie Simpson
 [uncredited: Marcus Prince]
 Associate Producer: Helen Vallis
 Executive Producers: Russell T Davies, Julie Gardner
 BBC Wales with thanks to the Canadian Broadcasting Corporation
 bbc.co.uk/doctorwho
 © BBC MMV

¹ Erroneously billed as Joseph Curtis and Alex Ford

Profile

DAVID TENNANT

The Doctor

I think David will go a long way. He's a promising actor, with a very firm bottom." So said future *Doctor Who* writer Mark Gatiss of David Tennant when, in March 2003, the Scottish actor was recording Big Finish *Doctor Who* audio play *Sympathy for the Devil*. Little did anyone realise that just over two years later the revived programme would be a TV smash hit with the aforementioned Tennant as the Tenth Doctor.

Born 18 April 1971 in Bathgate, West Lothian as David John McDonald, he was the son of Reverend Alexander 'Sandy' McDonald, a Presbyterian minister and Helen McDonald (née McLeod). He later grew up in Ralston, Renfrewshire, attending Ralston Primary School and then Paisley Grammar School.

Below:

David discovers his family's past in the BBC's *Who Do You Think You Are?*



It was *Doctor Who* in particular that convinced Tennant he wanted to be an actor at a very young age: "I was very small, about three or four I think, and just wanted to be the people on telly telling these wonderful stories. Obviously the idea grew and matured with me, but I can't ever remember wanting to do anything else."

Tennant was the first Doctor to have grown up a devoted fan of the programme (Peter Capaldi would be the second – see Volume 76). Aged seven, he owned the *Doctor Who Monster Book*, signed by Tom Baker in a John Menzies store in Glasgow.

"Tom Baker was the one I have the earliest memories of and then I was still watching it very avidly through Peter Davison," he admitted to *Doctor Who Magazine's* Clayton Hickman in 2005. His studies took over in his teens: "I lapsed a little bit in the final years, I guess. But I caught up with those episodes later on."

Tennant's first acting performance was at 11; he attended Saturday junior classes at the Royal Scottish Academy of Music and Drama in Glasgow. At 16 he passed the entry audition. He began a BA in Dramatic Studies at 17 in 1988 (accredited by the University of Glasgow).

Even before starting his studies, Tennant had already performed professionally, in an anti-smoking ad for Glasgow Health Board at 16, and then a ghost story for children's TV play strand *Dramarama* made by Scottish Television, *The Secret of Croftmore* (1988). He was credited as David Tennant since there was another David McDonald on Equity's register – the name was borrowed from Neil Tennant, singer with pop duo Pet Shop Boys.

Tennant graduated in 1991, taking the title role in *Mozart from A to Z* in his final year. His first job on leaving was touring Brecht play *The Resistable Rise of Arturo Ui* in a cramped van with the left-leaning 7:84



theatre group. Ashley Jensen, later star of *Extras* and *Ugly Betty*, was among the group. Repertory work followed at the Royal Lyceum, Edinburgh and Dundee Repertory Theatre.

He played a transvestite in a 1993 episode of Scottish comedy *Rab C Nesbitt* but his first major TV role was as manic depressive Campbell Bain in acclaimed six-part BBC Scotland serial *Takin' Over the Asylum* (1994). Joining the same agent as the serial's star, Ken Stott, Tennant moved to London.

His main focus was on classical theatre however and from the mid-90s he

appeared in Royal Shakespeare Company productions including *As You Like It* (1996) and later took the male lead in *Romeo and Juliet* (2000).

Tennant entered the world of *Doctor Who* playing a Nazi guard in the Big Finish audio *Colditz* in autumn 2001, a story featuring Sylvester McCoy as the Doctor. Among much radio work, Tennant had a part in a Radio 4 adaptation of Terry Pratchett's *The Amazing Maurice and His Educated Rodents* in 2003, but he was excited to discover the new BBC online *Doctor Who* adventure *Scream of the Shalka* being recorded in the studio next door

Above:

The pyjama-clad Tennant makes his big entrance in *The Christmas Invasion*.

THE CHRISTMAS INVASION

STORY 167

Right:

Tennant was the voice of Twigs in children's TV series, *Tree Fu Tom*.

and persuaded the director to give him a one-line cameo. He was just as enthusiastic when recording further Big Finish *Unbound* audios.

Tennant's career exploded in his *annus mirabilis* of 2004 when in the space of around 12 months he took his first leading TV role in Trollope's *He Knew He Was Right* as Reverend Gibson, stole the show from David Morrissey in acclaimed offbeat thriller *Blackpool* (playing DI Peter Carlisle) and took the title role in BBC Three's *Casanova* (2005).

Written and produced by one Russell T Davies while his commitments to *Doctor Who* Series 1 began to take priority, the fast-moving *Casanova* showcased Tennant's dynamic energy and charm. As Tennant later recalled to *Doctor Who Magazine*'s Benjamin Cook in 2006, he was desperate to ask Davies for a role in his 'other show': "I was doing *Casanova* so I thought, 'I've got to get a part in *Doctor Who*. I just want to be in an episode.' Playing the Doctor was not something that I actually believed that I'd be asked to do."

But while watching a playback of a *Casanova* episode with Davies and fellow producer Julie Gardner, they took Tennant aside; "They said, 'Look, we're hoping we'll get a second series – will you be in it?' So that was it really."

On 31 March 2005, just five days after Christopher Eccleston's *Who* debut and a day after the BBC announced there would be a second series, the story broke that Eccleston had quit the show. Even the BBC News website immediately reported Tennant was the frontrunner, with bookies quoting him at odds of 1/10.

A BBC press release issued 16 April 2005 finally confirmed the poorly kept secret and announced Tennant as the new Doctor: "I am delighted, excited and honoured to be the Tenth Doctor!" he



said in the release. "I grew up loving *Doctor Who* and it has been a lifelong dream to get my very own TARDIS. Russell T Davies is one of the best writers television has ever had, and I'm chuffed to bits to get the opportunity to work with him again."

With Christopher Eccleston having filmed an open-ended regeneration scene in early March, Tennant filmed the continuation of the scene on 21 April to be edited in later.

Winning his dream part was a huge step for Tennant: "You suddenly realise that you have to take it very seriously," he told *Doctor Who Magazine* as he set out in the role. "It's almost, 'Be careful what you wish for.' So yes, it was a funny one and I did have a few moments when I wondered if it would be a mistake. Is this what I should do? And then of course I woke up one day and thought, 'Oh shut up! Obviously you'll say yes!' Because how could you walk away from it and watch whoever it would be taking over instead?"

The production team had recognised Tennant's huge charisma and potential. Producer Phil Collinson summed up the new star: "There's an etherealness, an otherworldliness about him too, and a little more eccentricity. I like that. It's a great contrast, and I think that viewers are really going to take to him."

Russell T Davies later attempted to encapsulate Tennant's special onscreen magic: "What sets him apart from any other man on screen is a lack of boring machismo. He skates over stuff, he dances over stuff, he's so nimble and light and clever."

Davies decided Tennant would not use his own accent as the Doctor, the logic being he couldn't have another 'regional' accent following on from Eccleston's Northern tones. A Cockney/Estuary London accent was chosen.

An inkling of the audience reaction that Tennant would produce came from Caitlin Moran, something of a spokeswoman for smart British women, reviewing *The Christmas Invasion* in *The Times*: "Very hot..." she purred, "he's twinkly, he's foppish, he's clever..." We had the first 'sexy' Doctor and Tennant drew female viewers to *Doctor Who* as never before.

A poll of 10,000 women for *New Woman* magazine in March 2006 put Tennant

20th in their Top 100 Men list, ahead of icons like Brad Pitt. As Tennant admitted to Benjamin Cook he was nonplussed, "Before I was on the telly whenever I was written about, they'd use words like 'gawky' and 'beanpole' and they were fairly unpleasant." By 2006 he was dating Sophia Myles, his beautiful co-star in *The Girl in the Fireplace* [2006 – see Volume 52].

Davies played to Tennant's attractive qualities and turned the Doctor, for the first time, into a romantic hero, becoming an endless source of fascination for attractive female characters. This took the Doctor into uncharted waters, as Tennant realised, speaking in late 2006.

"The relationship with Rose became, to all intents and purposes, a love story. You learn how malleable the character can be – the show doesn't disappear in a puff of smoke if the Doctor does things that apparently he's never done before. It's not the end of the series if he snogs Madame



Left:

Tennant is senior cabinet minister Aiden Hoynes in *The Politician's Husband*.

Pompadour. I'm interested in how we can push that – not necessarily sexually, but in other aspects as well. How can we tweak at the corners of the established myth without pulling it apart?"

The Tenth Doctor's era is marked by its emotional beats, some romantic, some not: his separation from Rose by a dimensional split; his falling in love with Joan Redfern while in human form as John Smith; his tears at the Master's wilful refusal to regenerate; his 'exile' from Donna after her memory wipe; his final sacrifice for Wilf. Again, female viewers responded positively to this new, upfront emotional approach.

Tennant's era cemented the revived programme's popularity, indeed laying reasonable claim to being the most popular Doctor ever. The 2007 Christmas special *Voyage of the Damned* [see Volume 57] had 13.31m viewers, placed second for the week and the highest figure (ignoring strike-assisted 1979 episodes) since Part Two of *The Ark in Space* [1975 – see Volume

22]. The second episode of *The Stolen Earth/Journey's End* [2008 – see Volume 60] was No 1 for the week in July 2008, 10m viewers beating all-comers. It was the first time *Doctor Who* had ever topped the ratings.

In December 2006, a *Doctor Who Magazine* poll of 4,000 fans made Tennant the favourite Doctor of all time, with 28% of the vote, almost 2% ahead of Tom Baker.

Despite the huge ratings, in September 2007, it was decided the show would have a gap year, with no full series in 2009. Tennant embarked on a lengthy run in the title role of *Hamlet* for the RSC at Stratford and London from August 2008 through to early 2009. Tickets sold out in hours and the play would be filmed and broadcast on BBC Two on Boxing Day 2009.

It was while in *Hamlet* that Tennant was nominated for a National Television Award for Outstanding Drama Performance. As 29 October 2008 approached, should he win the award, Tennant would make a shock statement live via satellite during *Hamlet's* interval.

On receiving his award, Tennant made an emotional speech: "I'm very excited because in January, I go back to Cardiff to make four new Specials, which will see *Doctor Who* all the way through 2009. But..." There was then an almighty pause. "... when *Doctor Who* returns in 2010 it won't be with me." The gasps were audible. "I love this part and I love this show so much, that if I don't take a deep breath and move on now I never will... I think it's better I don't overstay my welcome."

Tennant admitted at the end of 2009 that "I signed a contract for three years, so it was always in the back of my mind that I'd do three series, and maybe a few Specials. I think once I realised that Russell and Julie [Gardner] were going, it seemed the obvious stepping-off

Below:

Tennant played British scientist Sir Arthur Eddington in the 2008 TV movie, *Einstein and Eddington*.



point.” He admitted to a “wobble” when incoming showrunner Steven Moffat outlined exciting plans for one further season starring Tennant. Moffat gave him a weekend ultimatum to decide, but ultimately Tennant reckoned it was a series he wanted to watch rather than be in.

After shooting his final scenes for *The End of Time* [2009/10 – see Volume 62] in May 2009, the Tenth Doctor’s era was almost over, except for a guest appearance in *The Sarah Jane Adventures* episode *The Wedding of Sarah Jane Smith* filmed the following week.

His two-part finalé aired on Christmas Day 2009 and New Year’s Day 2010. With the last words, “I don’t want to go,” Tennant signed off. “Right now, I’m happy to leave it, feeling proud of what we did – and happy that it never felt like a chore or a job,” he said. “It’s been a very happy period of my life.”

The Tennant era had been so popular that, as Steven Moffat revealed in 2014, BBC bosses even considered ending the series with his departure.

Tennant abandoned plans to relocate to Hollywood to marry Georgia Moffet, the daughter of Fifth Doctor actor Peter Davison, the couple having met filming *The Doctor’s Daughter* [2008 – see Volume 58]. They married on 30 December 2011 and had a daughter, Olive, in 2011 and son Wilfred in 2013.

Tennant has remained one of the UK’s most popular actors since leaving *Doctor Who*. Film work has included the role of Barty Crouch Jr in *Harry Potter and the Goblet of Fire* (2005) and *St Trinian’s 2* (2009). He has had leading TV roles in *Einstein and Eddington* (2009) and *Single Father* (2010). A popular voiceover artist, he narrated the documentary spoofs *Twenty Twelve* (2012) and its sequel *W1A* (2014-15).



His biggest post-*Who* TV success has been ITV murder mystery serial *Broadchurch* in which he stars as DI Alec Hardy. The final episode of 2013’s first series was the year’s highest rated drama and a sequel followed in 2015. Of *Broadchurch*’s success following on from *Who* Tennant said; “I’ve been so lucky to have been in two shows that have got such a huge following. I still pinch myself.”

Tennant received a Special Recognition award at the National Television Awards in January 2015, much to his surprise as he sat in the audience.

To the fans’ delight Tennant returned for the 50th Anniversary story *The Day of the Doctor* [2013 – see Volume 75]), reaffirming his popularity.

The man who had wanted play the Doctor since the age of four, summed up the experience thus: “It’s continuously inspiring really, to get to play this mercurial, anarchic, extraordinary creature who gets all the best lines and gets to be the cleverest person in the room.” ■

Above:

Tennant with Olivia Colman in the acclaimed *Broadchurch*.

2006 SERIES

'THE INEVITABLE BREAK-UP
OF THE DOCTOR AND ROSE'S
RELATIONSHIP IS SEEDED
EARLY IN THE SEASON.'



2006 series

When preparing the return of *Doctor Who* to our screens, Russell T Davies was dealing with a show with disparate expectations. For some – largely in the media – it was joke, a source of derision – naff TV of a bygone age. For an increasing chunk of the audience it was something either largely forgotten or entirely unheard of. And for those who still loved it and awaited its return, there was nevertheless a fear that the new incarnation

of the show might not be faithful to the one that had gone before. After 13 weeks of Christopher Eccleston and Billie Piper though, *Doctor Who* was a media darling, a public success and a delight to the vast majority of its dyed-in-the-wool adherents. *The Christmas Invasion* [2005 – see page 6] had been a vehicle to establish that this new fellow *was* definitely still the Doctor, with his personality only really becoming established after spending much of the episode asleep. His first full series would determine exactly what direction he would

2006 Series

- ▶ *New Earth*
- ▶ *Tooth and Claw*
- ▶ *School Reunion*
(see Volume 52)
- ▶ *The Girl in the Fireplace*
(see Volume 52)
- ▶ *Rise of the Cybermen/
The Age of Steel*
(see Volume 52)
- ▶ *The Idiot's Lantern*
(see Volume 52)
- ▶ *The Impossible Planet/
The Satan Pit*
(see Volume 53)
- ▶ *Love & Monsters*
(see Volume 53)
- ▶ *Fear Her*
(see Volume 53)
- ▶ *Army of Ghosts/
Doomsday*
(see Volume 53)



Above: Rose and the Doctor are shocked to discover that people are being taken from their homes in 1950s London.

be taking the show in. So where once the pressure had been to deliver something that – depending on their initial point of view – people didn’t think was either an ill-judged resurrection of something best forgotten, something that didn’t interest them at all or an insult to a much loved classic, now Davies and his team had an entirely different but no less intense pressure. They had to complete the difficult second album.

A new leading man

Of course repeating a success without one of the key ingredients can be tricky. No sooner had Christopher Eccleston established himself as the Time Lord for the modern era than he hung up his space boots and left the show without a leading man. *Doctor Who* has flourished after replacing an established lead with a totally different interpretation of the part, but the unprecedented success of the first

year of the revamped series could have produced an audience resistant to the jar of a different characterisation. Eccleston’s soulful, war-scarred Doctor gives way to David Tennant’s apparently more chirpy, hyper investigator, but that’s not to say that the new incumbent of the TARDIS is without depth. The Doctor who apparently let Cassandra die in *The End of the World* [2005 – see Volume 48] is definitely the same man with a different face who wearily tells the Krillitane leader in *School Reunion* [2006 – see Volume 52] that he “used to have so much mercy”. Indeed his threat to the shape-changers that they get “one warning : that was it” is an echo of the “no second chances” issued after the ruthless dispatch of the Sycorax leader in *The Christmas Invasion*. For all of the apparent laddish bonhomie, there is no doubt that this is still an aged Time Lord steeped in blood. He may be on the road to recovery from his post-Time War stress disorder, but the scars haven’t entirely healed and

the hardness hasn't entirely gone. That is because despite his youthful exuberance he is old – ageing is a different form of time travel but one that provides a subtle undercurrent to the dominant theme of the 2006 series: loss.

If the audience were hoping to recover from the exit of one lead then they were in for a shock. The other original cast member would be gone by the time the credits rolled on this series' final episode. If anything, Eccleston's quick departure was quite useful in teaching the audience that one of the key factors of the show's success is that the central character changes face and form and manner, but he is still the Doctor. Companions are, by their nature, much more disposable, but the potential problem at this point in the show's history is that much of the success

of the 2005 relaunch was the integral part played by Rose. She was the essential identification figure and the opening episode was told through her eyes, and indeed named after her.

It is no surprise then, that thematically this series gears us up for the loss of the girl from the Powell Estate who breathed new life into the Doctor – both on screen and off. It's fascinating how quickly the new TARDIS duo hit it off, frolicking on the grass of New Earth before invoking the ire of Queen Victoria for their insolence and blasé attitude to mortal peril (while others around them lose their lives). The message is that the fun they are having comes at a cost, and ultimately it is they who will have to pay the price. The inevitable break-up of their relationship is seeded early in the season. That their close



Left:

The Doctor surrenders to the Cybermen.

2006 SERIES

'SCHOOL REUNION IS ABOUT THE
CRUEL PASSING OF TIME AND THE
LONELINESS THAT THE DOCTOR
INEVITABLY HAS TO ENDURE.'

bond occasionally veers into smugness (by the end of *The Impossible Planet/The Satan Pit* [2006 – see Volume 53] they are describing themselves as “the stuff of legend”) helps with this. It is the hubristic part of their dynamic which helps the viewer to see what the characters cannot – that they are getting too comfortable in a universe where all things (especially good things) have to come to an end. They are having such a good time together that the inevitable split will have a seismic effect on both of them.

Lonely

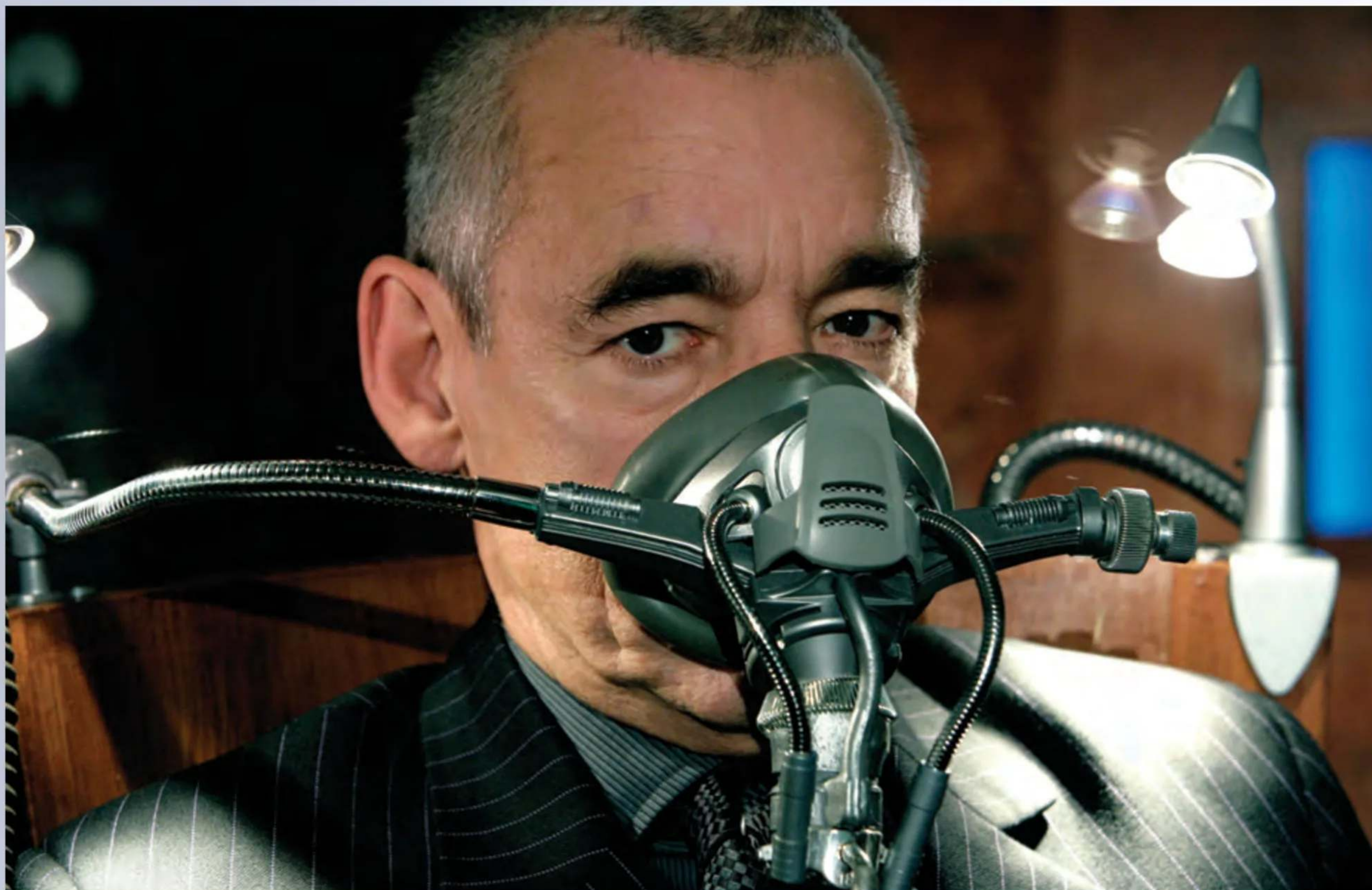
It seems that the Doctor can never entirely find happiness, but that is the burden of his long quest to explore the universe – he knows that hanging around with humans comes at an emotional cost because he will ultimately outlive them: this is deliberately underlined in *School Reunion*. For a series that was coy about its past in its first year, to bring back a tin dog prop designed in the late 1970s and an actress who had not had much of a TV profile for many years might have looked like a ludicrous piece of fan-pleasing wish fulfilment with no place in the brave new world of reinventing *Doctor Who* for the 21st century. But *School Reunion* is about the cruel passing of time and the loneliness that the Doctor inevitably has to endure. The fact that a small percentage of the audience know who Sarah Jane and Elisabeth Sladen are might give them an added bonus, but the emotional pull of the story isn't actually dependent on our familiarity with the older character – the episode is as much about Rose and the show's new audience getting a glimpse of their future, as about the Doctor and long-established fans getting a taste of their past.



Left:
The Doctor falls
for Reinette.

Indeed, a future *and* past love end up being one and the same person, introduced and dispatched in one episode. In *The Girl in the Fireplace* [2006 – see Volume 52] we are shown how the Time Lord can have an intense and important relationship that he has to say goodbye to in the space of 42 minutes. Just because it is short-lived, it doesn't make the Doctor's relationship with Reinette facile or superficial – there is no doubt that the emotions here are deep and heartfelt. But it also shows that time works differently in the Doctor's universe than it does for us – and by extension, anyone from, say, a council estate on twenty-first-century Earth who might hop aboard his time ship. It also, crucially, shows that once someone is gone from the Doctor's life there is no going back, no matter how much the fact that he can time travel might make that seem possible.

2006 SERIES



Above:
John Lumsden –
creator of
the Cybermen.

During this series, Mickey finally takes his place on board the TARDIS as a travelling companion – but after his scuffle with the Cybermen in an alternate universe he takes his turn to emphasise this year's continued adherence to the idea of loss. In a short period he has transformed from comedy stooge and thoughtless, feckless boyfriend to a determined – if occasionally somewhat hapless – part of the central dynamic. The Doctor and Rose are ultimately shamed by their sometimes patronising treatment of him as he emerges as a brave, principled hero. His departure relatively early in the series emphasises to the audience that no character is safe from being swept away should the plot require it. His surprise reappearance in *Army of Ghosts/Doomsday* [2006 – see Volume 53] helps to up the

ante in the series' final story but actually the changes he has undergone ("Mickey Smith – defending the Earth") show that he was probably better off outside of the stifling dynamic of the TARDIS where he was undermined and patronised just a bit too often. This in turn reminds us that the Doctor and Rose are somewhat to blame for the terrible emotional wrench that awaits them.

Rose's departure

The *Rise Of the Cybermen/The Age Of Steel* [2006 – see Volume 52] also rather cleverly subverts the expected dynamic of Billie Piper's departure. Here, the girl who ran towards the TARDIS at the end of her first episode chooses to walk away from it – pulled by the promise that a version of

her father is alive. Mickey too is lured away by family. The Doctor, on the other hand, has no family. Although Rose might fear ever having to give up the travelling and the adventure, she will never experience the loneliness that the Doctor does.

This idea of entropy and decay doesn't just run through the psyche of our heroes. The ageing that is an essential part of humanity and consequently such a barrier to the Doctor ever having a fulfilling relationship with one of us is also the very thing that Cassandra (with her foolish attempts to stave off the ravages of time), John Lumic (in creating the Cybermen), and the Krillitanes (in harnessing the Skasis Paradigm) are seeking to overcome. For the Doctor such avoidance of nature is morally wrong, despite the fact that the emotional consequences of what his enemies are trying to overcome are probably more hurtful to him than anyone. Time, though, has to move on, as



evidenced by the damaging, reactionary nature of Eddie's blinkered adherence to the rigid past while the country around him is revitalised by a new technology and a new hope in *The Idiot's Lantern* [2006 – see Volume 52].

By the latter episodes of the series, Rose's imminent departure looms ever more ominously. By this time, pretty much everyone in Britain would have known that Piper was leaving, so instead of making the spoilerific nature of modern television steal his thunder, Davies uses it as conductor for dramatic weight. "The valiant child who will die in battle so very soon," says the Beast in *The Impossible Planet/The Satan Pit*, a story so dark and unsettling that its sense of foreboding menace hangs over the season's subsequent episodes. Even the quirky diversion of *Love & Monsters* [2006 – see Volume 53], in trying to make a virtue of the series' need to largely dispense with its regulars for a week, hints at the likelihood of the exit of one of them. In his final summation of the wonders of having the Doctor in your life, Elton worries that something awful awaits the Time Lord and his friend. In seeing their space-age larks from the perspective of those left behind

Above:
The Wire is
HUNGRY!

Left:
The Ood are
possessed by
the Beast.

2006 SERIES

– in this case Jackie Tyler – we see that the fun comes at the emotional expense of those close to them. The genocide of your species may be a cross to bear, but actually it means that the Doctor has no one to pine for him – this isn't the case for Rose.

Another caring mother fretting about her daughter gives the travellers someone to assist in *Fear Her* [2006 – see Volume 53] – an episode all about isolation and the importance of a supportive unit, something Rose is definitely going to need very soon. Despite the celebratory mood at the end of *Fear Her*, the fireworks at the conclusion give the Doctor the indication of a storm coming, which leads the viewer into the two-part finale with a sense of foreboding – a foreboding that is well founded as the oft-mentioned Torchwood finally makes its début.

In terms of the series that it spawns, this Torchwood is a bit of a red herring. It is a covert, powerful thorn in the side of our heroes in *The X-Files* vein: its desire to resurrect the idea of the British Empire very much in keeping with the dominant issue of the danger of holding onto the past and trying to preserve what must

Below:

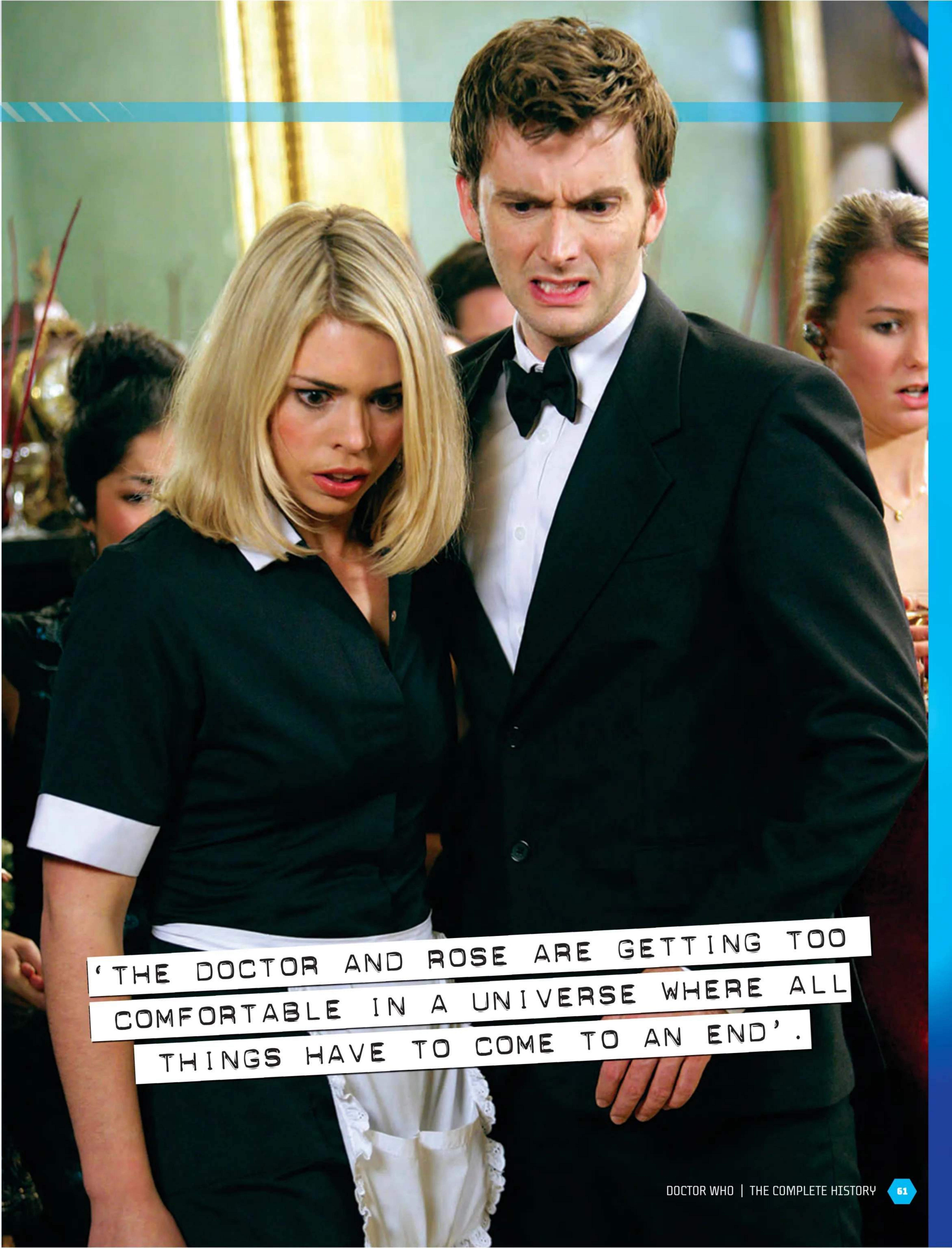
Scary pictures! Chloe Webber's drawings come to life.



inevitably pass. Whereas 'Bad Wolf', in the early episodes of the 2005 series, was essentially a repeated meme that gave the eagle-eared something to get excited about, Torchwood is a far more tangible presence throughout the 2006 series. Specifically invoked by Queen Victoria as early as the second episode, this covert group is a constant presence in the shadows who make no bones about their knowledge of, and intentions towards, the Doctor. By the end of *Army of Ghosts/Doomsday* the institution is all but destroyed, but not before it facilitates the – at this point – last hurrah of the two characters whose meeting spawned the new era of *Doctor Who*. Fitting that their parting should take place on the premises of another new component of the *Doctor Who* universe – birth, death, endings, beginnings, new things, old things: the patterns repeat and the universe goes on, and life and death are so inevitably intertwined.

Moving forward

It is a year of moving forward that knows that part of doing this is to look back and take stock as you do so. Regeneration and change bring with them ageing and decay. Going forward means leaving things behind. Brave new worlds blossom in the wake of older, lost ones. While David Tennant takes hold of the series and runs with it, his journey ultimately takes him away from the last onscreen remnants of what had made *Doctor Who*'s first year back on screen so successful. And that is because the show knows that standing still, staying familiar and trying to keep hold of the past, is actually lethal to the Doctor as a person and as a television character, which is ultimately the tragedy of everyone who travels with him. ■



'THE DOCTOR AND ROSE ARE GETTING TOO COMFORTABLE IN A UNIVERSE WHERE ALL THINGS HAVE TO COME TO AN END'.



NEW EARTH

➤ STORY 168

The Doctor takes Rose further into the future than she's ever been before, to New Earth. There, they are summoned to a hospital where patients are being cured of incurable illnesses, and encounter an old foe, Lady Cassandra.



Introduction

There are two sides to *New Earth*. Most conspicuously, it's quirky and jolly. Cassandra, the self-styled last human and "bitchy trampoline" first seen in *The End of the World* [2005 – see Volume 48] is back, and hilarity ensues when she possesses the bodies of the Doctor and Rose. The vast hospital, where much of the action takes place, is run by cats. As the episode reaches its climax, a horde of diseased patients are unleashed, but even then they have the shambling, lurching quality of zombies in a schlock horror movie.

But of course, 'diseased patients' aren't really funny. Bubbling beneath the story's frivolity is something much darker – a tale of grotesque experimentation that raises questions about medical ethics. And the Sisters of Plenitude's exploitative scheme,

Right:

Cassandra possesses Rose's body and examines her new appearance.



shocking in itself, also sows the seeds for a sequel the following year. *Gridlock* [2007 – see Volume 55] takes these pharmaceutical concerns further, with unchecked drug use having apocalyptic consequences.

The Tenth Doctor slept through most of his first adventure, and so *New Earth* feels a bit like the first proper David Tennant story. In places it has a vague similarity to the Seventh Doctor's first story *Time and the Rani* [1987 – see Volume 43] which also features a strand where the villain adopts the appearance of the Doctor's companion. It picks up on the moment in the Eighth Doctor's first (and only) story [1996 – see Volume 47] where he kisses his companion – something that had already happened in the closing moments of the previous series and would become a bit of a tradition in the following years.

It's a good introduction for the new Doctor. Its lighter, wackier moments pre-empt fun Tenth Doctor stories like *Love & Monsters* [2006 – see Volume 53], *Partners in Crime* [2008 – see Volume 57] and *The Unicorn and the Wasp* [2008 – see Volume 58]. Its dark undercurrents are akin to the more unsettling plot threads such as the ultimate fate of humanity in *Last of the Time Lords* [2007 – see Volume 56] and the treatment of the Ood in *Planet of the Ood* [2008 – see Volume 58].

In the opening moments of *New Earth*, the Doctor promises to take us further than we've ever been before. The 2005 series strongly re-established *Doctor Who* after a long period off the air. The start of the 2006 series showed how the series could take its adventurous spirit to different extremes. ■

'THE DOCTOR PROMISES TO TAKE US
FURTHER THAN WE'VE EVER
BEEN BEFORE.'

STORY

The Doctor takes Rose to the planet New Earth in the year 5,000,000,023. Their arrival is detected by Cassandra who is residing in a basement. She recognises Rose, “that dirty blonde assassin!” [1]

The Doctor receives a message on his psychic paper to visit someone in the hospital. They enter the building and Rose is surprised to see that the nurses are humanoid cats. The Doctor steps into a lift and Cassandra’s assistant Chip overrides the controls, sending it up, so Rose has to take a different lift. She undergoes disinfection [2] before emerging in the grimy basement.

Chip takes her to see Cassandra, who is watching a movie of a party for the ambassador of Thrace. Cassandra orders Chip to activate a machine and it transfers her mind into Rose! “Oh my God, I’m a chav!” [3]

The Doctor is reunited with the Face of Boe, who is being treated by Novice Hame. [4] There is a story that just before its death the Face of Boe will impart a great secret.

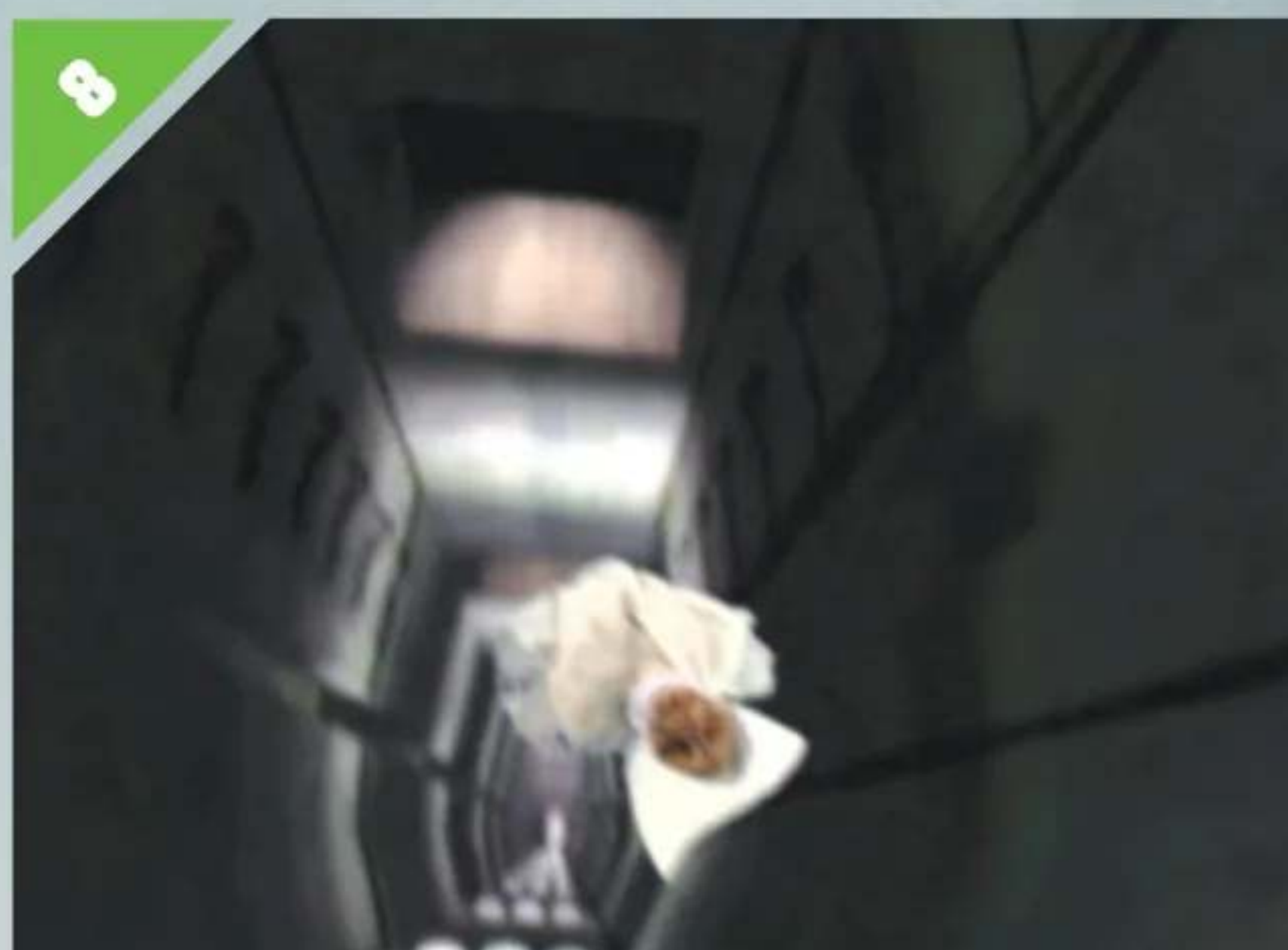
Two of the cat nurses, Matron Casp and Sister Jatt, enter a vast vault lined with cells. Inside one of the cells a patient begs for help. Casp orders Jatt to have the patient incinerated. [5]

Occupying Rose’s body, Cassandra joins the Doctor, who accesses a computer terminal and locates the cats’ secret intensive care chamber.

They enter the vast vault and open a cell. The Doctor realises the patients are lab rats. [6] Hame appears and explains that they have found cures that have saved lives using the “flesh”.

The Doctor demands to know what they have done to Rose. Cassandra admits that she is occupying Rose’s body. She knocks the Doctor out and puts him in one of the cells while Hame goes to inform Casp.





Cassandra intends to pump the Doctor full of diseases, but Casp and Jatt arrive. Cassandra orders Chip to open all the cells on that level – and their newly awoken occupants walk free. One of the patients opens all the other cells. Another patient touches Jatt, infecting her, and she dies instantly. [7]

The hospital is placed under quarantine as the plague carriers wander its corridors. The Doctor and Cassandra return to the basement where Chip hides in a waste chute. The Doctor demands that Cassandra return Rose to him, but instead she transfers her mind into his brain. They flee up a ladder. Casp appears and grabs Rose's ankle but one of the carriers grabs Casp, infecting her and sending her falling. [8]

To enable the Doctor to use his sonic screwdriver, Cassandra briefly transfers her mind into one of the plague carriers before returning to Rose. She tells the Doctor the carriers are alone, just reaching out to be touched.

The Doctor and Cassandra reach ward 26. The Doctor gathers intravenous solutions to cure every infection, then enters the lift shaft and descends the cable with Cassandra. [9]

The Doctor pours the solutions into the lift's decontamination tank, enters the lift and he and some of the carriers are sprayed with the mixture. He emerges into the reception area and encourages the carriers to pass on the cure to everyone by touch. [10]

The Doctor says goodbye to Boe, who promises to share his secret the next time they meet. [11] Chip returns to Cassandra and volunteers to act as her body. She transfers herself into him, even though he is dying. But now Cassandra is finally ready to accept death.

The Doctor takes Cassandra back to the ambassador of Thrace's party, where – in the body of Chip – she tells her younger self that she looks beautiful, before dying in her arms. [12] The Doctor and Rose slip away.

Pre-production

"New Earth was a nightmare, honestly, where the ambition of the script burst the seams of the budget and the schedule," recalled director James Hawes in the video documentary *Doctor Who: The Inside Story*.

Writing the début episode of the second series – originally an idea called *Body Swap* – Russell T Davies wanted to start with something spectacular and fun, and recalled how the press and viewers had quickly latched onto the futuristic images and alien beings from *The End of the World* [2005 – see Volume 48] prior to broadcast

of the first series; in fact, he saw a visit to the year five billion becoming an annual event for the series. He was particularly fond of Cassandra, the villain in *The End of the World*, even more so since writing a biographical piece about her for the book *Doctor Who: Monsters and Villains*. As with the inclusion of familiar characters Jackie and Mickey in *The Christmas Invasion* [2005 – see page 6], bringing Cassandra back would act as a good bridge for younger viewers who would recognise the character, helping them adapt to the new Doctor. To reduce the demands of the time-consuming CGI realisation of

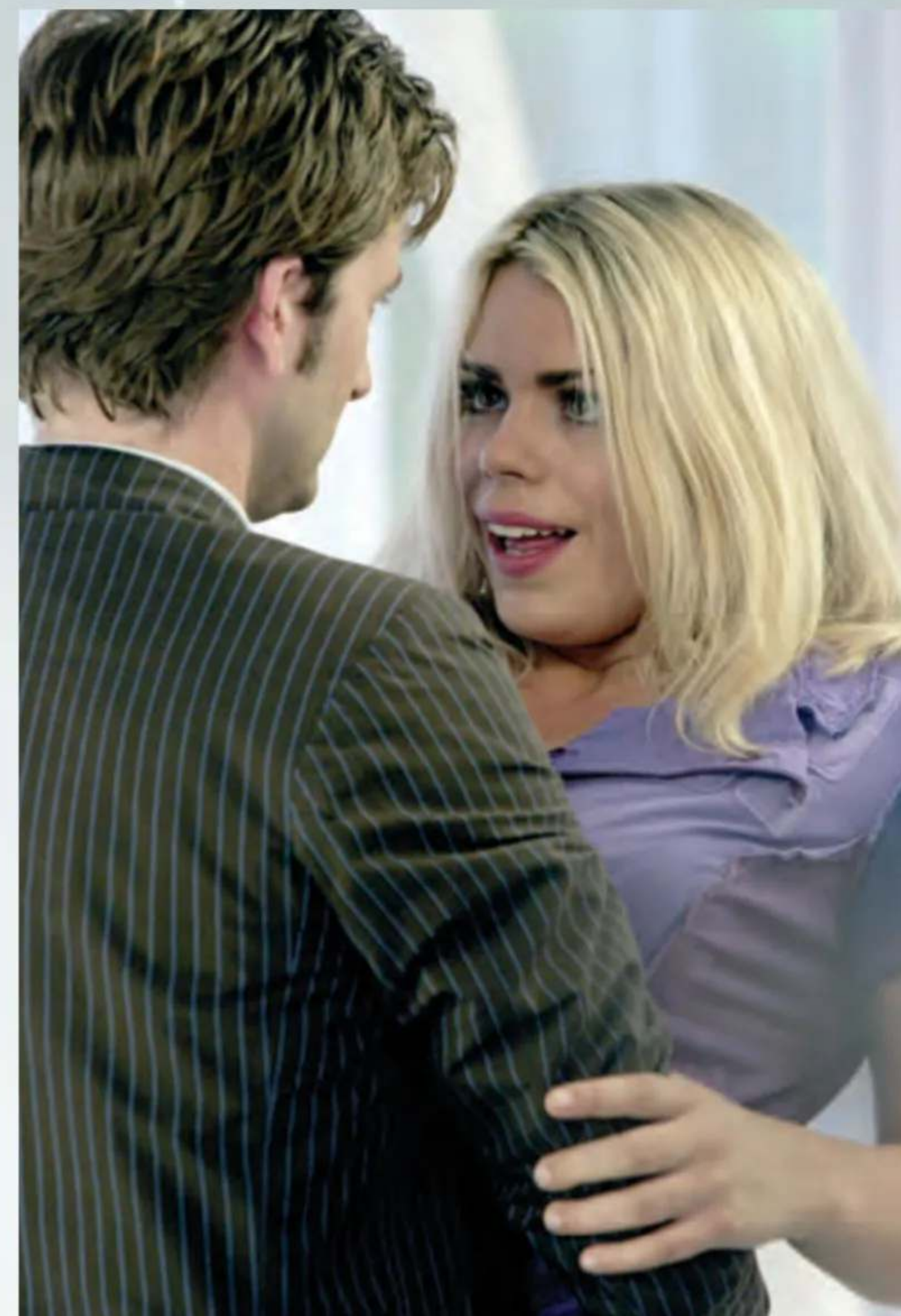


'DAVIES CHOSE CATS TO REPRESENT A
SINISTER HEALTH SERVICE BECAUSE HE
FELT HE COULD NEVER TELL WHAT A
FELINE WAS THINKING.'

Cassandra, which had plagued *The End of the World*), Davies decided to transfer the character's persona into the bodies of the Doctor and Rose; the result would be both cost-effective and allow a rare opportunity to have both characters play comedy during their respective possessions. Furthermore, it allowed a kiss for 'Rose' and the Doctor, which was only natural if Cassandra had been trapped for so long in a body which prevented her having a good snog! This fulfilled a promise to Billie Piper that Rose would enjoy some comedic material after the emotional intensity of the first series. Another function of the episode was to show that Rose had now fully come to terms with the Tenth Doctor.

For the futuristic setting, Davies opted for a hospital which he felt was suitably creepy, especially after having written hospital drama for the CITV series *Children's Ward*. Originally, this was to be the Hospital of Evergreen Days on the planet Coffra. Also returning was another character from *The End of the World*, the Face of Boe. In an early draft, the Face of Boe imparted his message warning the Doctor "You are not alone" and died, but

this was removed and kept for a later episode when – in mid-June 2005 – Davies learned that *Doctor Who* had been guaranteed a third series. The Doctor's original method of releasing the infected patients from misery was to kill them because they were beyond hope. This solution was changed after Davies read Steven Moffat's foreword in *Doctor Who: The Shooting Scripts* which commented that Davies always created likeable characters and then killed



them off! Script editor Helen Raynor had also felt that releasing the patients from pain by death was too harsh, commenting in *The Inside Story*: “We had a conversation about it, and Russell must have been thinking along similar lines, because I didn’t have to convince him.” The infection by touch was added following a comment by Julie Gardner that nobody in *The Empty Child* had been seen to be contaminated in this way. Originally there was more material with Frau Clovis and the Duke of Manhattan who teleported into the reception area as the Doctor and Rose arrived; the Duke collapsed only to be saved by the Doctor’s swift actions. There was also a scene where the Duke’s butler offered some champagne to the possessed Rose, who replied, “Moisturise me.” The Duke’s disease, petrifold regression, was incorporated by Jacqueline Rayner into her *Doctor Who* novel *The Stone Rose*.

Connections: Very new!

➤ Arriving on New Earth in the distant future, Rose is incredulous when the Doctor identifies the city before them as “New New York”. He tells her that it is, in fact, the fifteenth city to be called New York – so it is, in fact, New New New New New New New

New New New New
New New New
New New York!



New Earth was the first episode to be script-edited by Simon Winstone, the replacement for Elwen Rowlands who had left to work on *Life on Mars*. Winstone was already familiar with *Doctor Who* having edited novels developed from the series at Virgin Books in the 1990s; he joined the team in Cardiff in the first week of June.

New New York

Although during the summer there were erroneous reports of the episode being entitled *The Sunshine Camp*, the title on the shooting script for the first episode of the new series, prepared on Friday 8 July, was *New Earth*. The opening scene in the TARDIS described the Doctor 'in his element, pulling levers, finding his way around. Same old ship, brand-new man'. New New York comprised 'the gorgeous, glittering skyscrapers of a massive sci-fi mega-city' while the hospital was 'a white tower, built into the cliff, rising up like a classy, futuristic lighthouse, though taller, wider, more lofty'. Chip – originally a dwarf called Zaggit – had 'white skin, completely covered with delicate henna patterns. Thin, gaunt, wide-eyed, servile.' In a mark of continuity, the stage directions specified '*End of the World* shuttles' should fly overhead and that the Doctor and Rose were watched by 'an *End of the World* spider'.

The Sisters of Plenitude were described as 'cats; beautiful, but with that cool feline archness too'; Davies chose cats to represent a sinister health service because he felt he could never tell what a feline was thinking. Sister Jatt was '50, wise, calm' while Novice Hame was 'unveiled, young'. When Cassandra inhabited Rose's body, the stage directions noted that 'she's all sly and foxy, London accent gone'. After kissing the Doctor, Rose 'wipes her mouth

like she's eaten fried chicken'; the Doctor's comment that he had "still got it" was written as he 'catches sight of himself in a convenient mirror.'

The intensive care area was 'a dark, metal, industrial area. Metal walkways, gantries... the wall is lined with booths, all identical (like those on the Dalek ship), Human-size, opaque glass doors, plumbed with dark tubes and pipes.' Referring to the vessels of the cybernetic assimilation race of *Star Trek: The Next Generation*, the area was later described as 'very Borg ship'.

In chronological terms, the episode began on Day 3 (ie Boxing Day 2006) at 10.00 as Rose boards the TARDIS, stepping out onto New Earth at 10.11. The pair enter the hospital at 10.30, Cassandra

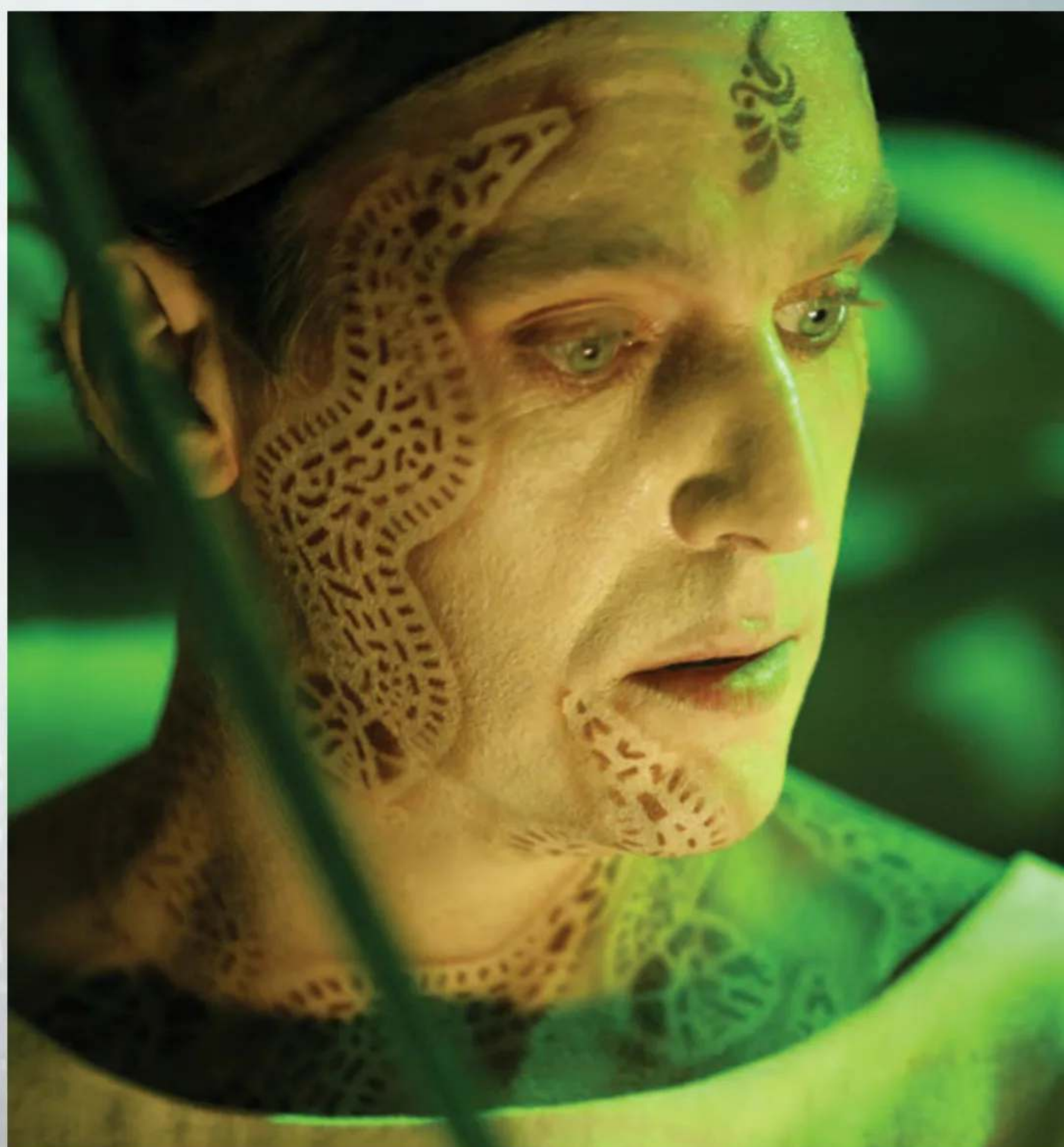
Connections: Song of the city

► When Rose commented "New New York, so good they named it twice," this referred to Gerard Kenny's 1978 song *New York, New York*.



Below:

Cassandra's tattooed manservant, Chip.





Above:
Frau Clovis
working at
the New New
York hospital.

possesses Rose at 10.43 and joins the Doctor at 10.55, the patients are released at 11.13, the Doctor is possessed by Cassandra at 11.24, and they reach Ward 26 at 11.40. The Doctor's cure is deployed at 11.45, the police shuttle arrives at 12.00, the Face of Boe departs at 12.35, and the party is taking place at 00.30 when the TARDIS arrives.

Connections: Precious!

➤ Rose disparagingly refers to Chip as "Gollum", likening him to the wretched subservient creature from JRR Tolkien's *The Lord of the Rings* which had been made as a trilogy of movies released over three consecutive years from 2001.



Pink revisions on Wednesday 20 July covered Cassandra watching the home movie of herself, her dialogue as 'human Cassandra' including, "Oh don't, now stop it, that's simply not true. That wasn't me! That's vile rumour! Well, all right, maybe it was me, but for Bodley's sake, don't tell the princess. Oh, she'd be livid! Fuming!" Other changes affected

'Rose' overpowering the Doctor; when the Doctor asked who she was, she replied, "So soon forgotten?" There were also changes to the scene where the Duke and Clovis helped barricade Ward 26, the Doctor and 'Rose' arriving in the besieged ward, and the arrival of the police and nurses at the hospital (it was noted 'police & nurses all comparatively young, 20s and 30s') with Frau Clovis taking charge and instructing the nurses. The other changes affected the Doctor and Rose with Chip outside the TARDIS.

While talking to the Doctor, Sister Jatt originally commented, "And humanity does seem to have more than its fair share of woes." This scene was considerably expanded to introduce Frau Clovis and the Duke of Manhattan.

Patients

Similarly, the later conversation with the now-cured Duke was extended, along with a more extensive introduction of Matron Casp. The scene where Casp and Jatt were confronted by the patients was also changed to add their moans of "save us," and delete the Matron's comments, "Those theories about the echo of life might have some validity, they're practically people." "The human race, it will adapt," agreed Jatt.

As part of the first recording block (Block One) of the series under director James Hawes, *New Earth* was largely left until after principal photography on *The Christmas Invasion* and *School Reunion* [2006 – see Volume 52] had been completed. In preparation, Hawes went back and rewatched *The End of the World*. Of the cast, producer Phil Collinson had previously used Struan Rodgers in *Sea of Souls* while Lucy Robinson had worked with Davies on *Revelations*. ■

Production

It had been planned to record Mickey and Jackie seeing Rose off on the Brandon Estate in London on Friday 29 July, but this was deferred to complete work on *The Christmas Invasion*. Recording for *New Earth* began after the crew returned from London. From 10am on Monday 1 August, recording took place at the Ba Orient dim-sum restaurant

on Mermaid Quay in Cardiff Bay for the party scenes with Zoe Wanamaker as Cassandra; this was the only day the actress was available before starting work on *Poirot*, and if she had not been available, Davies had planned to rewrite Cassandra as Cassandra's sister to be played by another performer. It was Wanamaker who suggested the 'Jessica Rabbit' style wig that she sported in this sequence. Black drapes



Left:

David Tennant is trapped in the hospital's intensive care unit.

Connections: Chavtastic!

► When Cassandra occupies Rose's body for the first time, she is horrified to discover that she has become a "chav". The term 'chav' came in to popular usage in the first decade of the twenty-first century and is a derogatory term used to describe a young lower class person who behaves badly,



wearing real or imitation designer clothes.

Below:

Rose leaves her mum, Jackie, to travel with the Doctor.

had to be placed around the building to simulate the dark of night, and this was the first scene which David Tennant performed in the Doctor's new outfit; the actor was still recording his *Doctor Who Video Diary* for BBC Worldwide. Billie Piper was also still wearing her hair extensions needed for *The Christmas Invasion*, and so Rose wore her hair up to hide the fact for this sequence. While at Mermaid Quay, Tennant and Piper gave interviews to Wyre Davies of BBC Cymru's *Wales Today*, Lizo Mzimba of BBC One's

Newsround, BBC Five Live's *Midday News*, Radio 4's *PM* programme and *BBC News 24* (who covered the item with comments in studio from Nicholas Courtney, who had played Brigadier Lethbridge-Stewart in the series from 1968 to 1989). Wanamaker also performed all her other dialogue in

a sound booth. As had been the case in *The End of the World*, her performance was recorded by a camera so that the CGI Cassandra's mouth could be made to move correctly. The pattern on Chip's skin was achieved by airbrushing with a stencil. For this and each subsequent episode, Tennant changed the configuration of the buttons on his suit after consulting with the crew. The shots of Mickey and Jackie were recorded at Loudoun Square (the 'Bad Wolf' graffiti was still visible where it had been painted in March for recording on *Bad Wolf/The Parting of the Ways*); in the ad-libbed dialogue, reference was made to Mo from *The Christmas Invasion*. Because of the TARDIS' shift in location, Davies later suggested that some time had elapsed since the yuletide adventure and other adventures may have taken place prior to *New Earth*. On the same day, blue revisions were made to the arrival of the Doctor and Rose at the hospital (removing the Duke and Frau Clovis to cut down on location work), and Hame finding Casp and Jatt.

Cat costumes

The *Daily Mirror* revealed that Cassandra was returning on Saturday 6 August. With most of *The Christmas Invasion* completed, work on *New Earth* resumed on Monday 22 August with second unit work at HTV Studios from 11am to 10pm. Tennant was due to perform shots of the lift cable sequence with Kim McGarrity doubling for Rose (as she had done in previous stories such *The Empty Child/The Doctor Dances* [2005 – see Volume 50]), while Dani Biernat undertook Matron Casp's death fall under the supervision of her husband Peter Brayham; ultimately problems with the rigging forced schedule changes which meant that Tennant did not record



"COME TO NEW EARTH
AND BE CURED."



Above:
"Save us."

his material. Choreographer Ailsa Berk rehearsed the movements of the infected patients emerging from the ICU booths as she would throughout production, with Sheelagh Wells and MFX collaborating on the infection make-up. Millennium FX performed make-up tests at an early stage,

incorporating distortions of the eyes and mouth which were felt to be too horrific; the aim was to keep the patients sympathetic, and avoid showing blood.

After another break while scenes for *School Reunion* were shot, recording began again on *New Earth* at 5pm on Monday 5 September; this was later than James Hawes had planned, but work on *School Reunion* had over-run to some extent. The first day covered the hospital foyer

scenes at the Millennium Centre in the heart of Cardiff Bay, previously seen in *Boom Town* [2005 – see Volume 50]; this was only available to the BBC for a single day. *Doctor Who Confidential* covered work which ran to 4am, interviewing crew including Edward Thomas and location manager Lowri Thomas. At an early stage, Davies overcame the issue of unconvincing cat costumes (the spectre of which still lingered from *Survival* [1989 – see Volume 46]) by suggesting to Neill Gorton that the Sisterhood were cats which had evolved into humanoids and so could be realised by prosthetics alone. The original designs were painted over photographs of the actresses cast in the roles (selected by James Hawes because they all had large eyes) and realised by Martin Rezard in June 2005, starting off with a design which featured a far heavier set of facial muscles. Flocked appliances were cast for each specific actress and had a different airbrush pattern to give them character, such as a soft ginger for Hame. Only three such make-ups were prepared as they took around three hours to apply and each mask could only be used once; one actress had a bad reaction to the make-up. Most Sisters wore veils over their faces, beneath which they had rigid cat masks to create the appropriate profile, purchased by Louise Page from a novelty shop.

It was originally planned to continue recording *New Earth* at Unit Q2 that week, but the next few days were needed to complete *School Reunion*. When work resumed at 1.30pm on Friday 9 September, it was at The Paper Mill, a Cardiff building used as the Nestene lair in *Rose* [2005 – see Volume 48] which now formed the Intensive Care Unit. A team from *Doctor Who Confidential* was again in attendance. When playing the possessed version of Rose, Piper wore a more vivid shade of

Connections: I need a doctor!

During the Doctor and Rose's visit to the New New York Hospital, they encounter patients suffering from several exotic diseases. These include Marconi's disease, pallidome pancrosis, and petrifold regression – all of

which the Sisters of Plenitude are able to cure.



lipstick and emphasised her figure with a Wonderbra. Recording was scheduled to run to half-an-hour after midnight. The following day the later sequences in intensive care were recorded from 12.30pm to 11.30pm, with a second camera unit completing plate shots for some scenes.

Hospital scenes

It had been hoped that work on Monday 12 September would cover the TARDIS scenes deferred from the previous Tuesday. Instead recording from 11am to 10pm covered various hospital scenes, with Brayham supervising the stunt sequences in the hospital shaft with the ladder which was again covered by *Doctor Who Confidential* which had a team present the following day. Work from 10am to 9pm on Tuesday 13 focused on scenes on Wards 7 and 26. There were problems with the new Face of Boe prop – cast from the original mould but with more mechanisms to control the brow and mouth – when it



broke while being operated by Piper's boyfriend Amadu Sowe. When one of the female extras failed to turn up, runner Sarah Davies played one of the patients, and she chatted to Tennant for his video diary. Goldenrod script changes were made on Wednesday 14; these revisions abridged the discussion between Casp and Jatt in the Intensive Care area. The same day, work from 8am to 9pm covered scenes in the antechamber and Boe material on Ward 26.

Two units worked at Q2 from 8am to 7pm on Thursday 15 September. While the main unit recorded hospital scenes, the second unit recorded close-up insert shots such as the nuns' claws opening; a prop claw which had been built proved ineffective and the effect was ultimately achieved using CGI. Several other inserts were deferred to the following day, such as Jatt's death and Chip hiding in one of the ICU pods. Friday 16 had originally been scheduled for the Gower Peninsula (as reported in that day's *South Wales Evening Post*), but instead was spent at Q2 covering the deferred TARDIS scenes from 8am to 7pm. By now, it was necessary to cut some scenes with Frau Clovis and the Duke of Manhattan. When under siege, the Duke's butler realised they must block the service exit as well, and he and Frau Clovis ran to the Duke's bed. The patient complained, "This is outrageous, I've tried calling the palace but the quarantine keeps cutting me off, Frau Clovis, you should complain..." "Indeed, I should," agreed Clovis, "and you, your Grace, you should shift." When

Connections: Talking down

► After inhabiting Rose's body, Cassandra attempts to convince the Doctor that she is really Rose by speaking in a cockney accent and using rhyming slang (which originated in the middle of the nineteenth century). The Doctor is startled to hear the possessed Rose use such colourful phrases as "wotcha", "governor", "boat race" (meaning 'face'), and "I can't Adam and Eve it" (meaning 'I can't believe it').



Left:
The Doctor examines the intravenous medical solutions.

Connections: I know that face!

► The Face of Boe makes his second appearance in the series. Like Cassandra, he had originally appeared in *The End of the World* [2005 – see Volume 48]. Unlike Cassandra though, and despite his great age and terminal prognosis, Boe survives the story, promising the Doctor that they will meet again and that when they do, he will reveal “a great secret”.



the Duke refused, Clovis and the Butler tipped him out of bed onto the floor. “Frau Clovis! You’re fired!” roared the Duke. “Any attempt to terminate my employment without warning will result in the payment of massive compensation,” said Clovis, “so thank you very much. Now get out of my way!” Another short scene of the besieged Ward 26 had a furious Clovis bellowing “You’re supposed to be the nurse! Can’t you do something?” to the cowering Hame.

David Tennant now had a day off, while Billie Piper was scheduled to resume work in the basement of Tredegar House – as used in *The Christmas Invasion* – on Monday 19 September from 8am to 7pm. Unlike *The End of the World*, Wanamaker’s dialogue was played in during recording, and this work was covered by *Doctor Who Confidential*. However, as Tennant recorded that day in his video diary, his co-star had been taken ill and recording had to be prematurely curtailed after recording all the scenes with only Chip and Cassandra that had been scheduled. Further scenes in the dungeon and corridor had been planned for Tuesday, but since it was now clear that Billie Piper was in no fit state to work, the crew were stood down until Wednesday which had originally been planned as the final day of Block One.

The crew returned to Tredegar House on Wednesday 21 September, which had originally been planned as the final day of Block One; this completed the dungeon material with Rose and Chip between 11am and 10pm. Tennant rejoined the

crew at Tredegar on Thursday 22 from 10am, while back at Q2 an insert shot of a patient in an ICU pod was recorded through to 9pm. This was also Billie Piper’s 23rd birthday, and Tennant’s video diary covered the surprise presentation to her of a cake decorated with a picture of Rose Tyler. That night, cast and crew attended the wrap party for the block at the Terranova Bar on Mermaid Quay.

Bad weather

On Monday 26 September, the crews for *Doctor Who* and *Doctor Who Confidential* travelled to the Gower Peninsula for the opening and closing scenes of *New Earth*, with Tennant and Hawes being interviewed for *Confidential*. Recording was due to run from 11.30am to 7.30pm. Although *Country Life* had said this was the most wonderful place in the UK to see a sunset, and Davies had recommended the location, bad weather plagued the shoot, and the final scene outside the TARDIS had to be abandoned as the light went during a rain storm

Right:

The TARDIS arrives on location for *New Earth*.





Left:
Feline make-up
is applied.

shortly after 3.30pm. Subsequently, a problem was found with the camera recording the close-ups, and these were lost. Originally, the Doctor said to Rose and 'Chip': "New Earth. This planet lasts for another billion years. Then they move on, another planet Earth. Then another. Then another." Rose asked, "Where does it end?" "I don't know," replied the Doctor, "Maybe it never does." "I won't see it," said 'Chip'. "No one sees it all. Not even me," agreed the Doctor. Chip then said, "This heart is slowing. Not long now. You can leave me." Stepping forward, the Doctor said, "Don't think I've forgiven you, Cassandra. People died because of you. But... I think you can make one last trip... We've been invited to a party." Rather than re-hire Sean Gallagher again, this was truncated to a voiceover from Tennant, and much of this day's location material had to be redubbed because of the terrible weather conditions. A location report was published by the *South Wales Evening Post* three days later.

Two more days at Q2 were still needed. The first of these saw Tennant and Piper

recording with a second unit from 9am to 8pm on Friday 7 October while the main crew worked on *Tooth and Claw* [2006 – see page 94]. This recording was attended by both Benjamin Cook for *Doctor Who Magazine* and *Doctor Who Confidential* and included the shots of the Doctor and Rose being disinfected in the lifts. What began as a pleasant warm shower at the start of the day became colder as the tank was refilled, and the clean-up of the set was time-consuming. *Confidential* covered more pick-ups taped between 8am and 7pm on Saturday 8 October; these included the stunt sequence of the Doctor and Rose sliding down the cable (with Glenn Foster and Juliette Cheveley doubling for the stars in the green-screen sequence), plus close-ups of the pair in Ward 26 and of the Face of Boe.

On Monday 31 October,

Connections: Get me out of here!



► The Doctor tells Rose that he doesn't like hospitals because they give him the creeps. Possibly he is recalling his own stay in a hospital after he regenerated into his third body in *Spearhead from Space* [1970 – see Volume 15]. While there he was kidnapped by autons – agents of the alien Nestene – and then accidentally shot after he was able to escape.



Above:
The Doctor
challenges
the Sisters.

a salmon-pink revision was made to the arrival of the TARDIS at the party. This shot of the Doctor emerging from his ship was recorded on Thursday 3 November alongside a special *Children in Need* item that would herald the return of the series with the new Doctor.

It was decided that the new series would be promoted by specially recorded 'prequels' for each episode, which would run up to a minute and be available either via mobile phones or the BBC website. These went by the name 'Vortex', although this was changed to 'Tardisodes' by the

end of March 2006. Gareth Roberts' script for *Vortex 1 – New Earth* was dated January 2006 and was made in a recording block with episodes two to six and 11. The 46-second item was an advert for the Sisterhood's hospital, with Novice Hame saying that they had never lost a patient and could cure the incurable as she walked past a patient restored to health from Hawtrey's syndrome (which Roberts named after *Carry On* film actor Charles Hawtrey, whose biography was on his bookshelf. The writer had meant to change it as he thought it sounded silly, so was relieved it was pronounced 'Haw-tray' in the finished production). "Come to New Earth and be cured," Hame said as a woman's voice screamed out "Help me! Please, help me!" Establishing shots used elements from *New Earth* itself, and the new material was recorded in one day with Anna Hope reprising her role as Hame on a minimal version of the Ward 26 set at Enfys Television Studios in Cardiff on Tuesday 31 January. It was on this day that Hope was interviewed for *Doctor Who Confidential* (broadcast in *Totally Doctor Who*). ■

PRODUCTION

Mon 1 Aug 05 Ba Orient, Mermaid Quay, Cardiff Bay (High Society Bar); Loudoun Square, Gabalfa, Cardiff (Tylers' Estate)

Mon 22 Aug 05 HTV Studios, Culverhouse Cross, Cardiff: Studio 1 (Green Screen/Hospital: ICU Booths)

Mon 5 Sep 05 Millennium Centre, Cardiff (Hospital Foyer/Lift #1)

Tue 6 - Wed 7 Sep 05 BBC Model Unit, Kendal Avenue, London (Smoke effects)

Fri 9 Sep 05 The Paper Mill, Sanatorium Road, Cardiff (Hospital Intensive Care)

Sat 10 Sep 05 The Paper Mill (Intensive

Care/Stairs)

Mon 12 Sep 05 Unit Q2 (Hospital Dark Metal Corridor/ Hospital Shaft With Ladder)

Tue 13 Sep 05 Unit Q2 (Hospital Ward 7/ Hospital Ward 26)

Wed 14 Sep 05 Unit Q2 (Hospital Ward Antechamber/Hospital Ward 26/Face of Boe's Area)

Thu 15 Sep 05 Unit Q2 (Hospital Ward Antechamber-Upper Level/Hospital Ward 26/Hospital ICU/Hospital Shaft with Ladder)

Fri 16 Sep 05 Unit Q2 (Int TARDIS/ Hospital Ward 26/ Hospital ICU)

Mon 19 Sep 05 Tredegar House, Newport (Dungeon)

Wed 21 Sep 05 Tredegar House (Dungeon Corridor/ Dungeon)

Thu 22 Sep 05 Tredegar House (Dungeon/Dungeon Corridor); Unit Q2 (Hospital Intensive Care)

Mon 26 Sep 05 Worm's Head, Rhossili, Gower (Clifftops)

Fri 7 Oct 05 Unit Q2 (Hospital Lift Shaft: Top of Lift/Hospital Lift/Hospital Lift #2/ Hospital Lift #1)

Sat 8 Oct 05 Unit Q2 (Hospital Lift Shaft/Hospital Ward 26)

Thu 3 Nov 05 Unit Q2 (High Society Bar)



Post-production

Some material was deleted in editing. As the Doctor and Rose looked at New New York, Rose exclaimed, “There’s a city,” and when she asked about “New Earth?” the Doctor explained, “The next Earth. Earth Two.” When the message appeared on the psychic paper, Rose commented, “That’s a bit powerful. Projecting a thought across time and space.” “Exactly,” replied the Doctor, “well worth a visit.” When telling Rose how his mistress survived, Chip explained,

“She stole a ride on the back of the Face of Boe’s truck, and fled to my devotions.” In response to Rose’s chastising, Cassandra said, “I’m just desiccating in my pit. Letting the memories play.” Of Rose’s phone, Cassandra commented, “It’s so antique. What do I do...?” As she walked off to meet the Doctor, she commented, “These legs... are walking!” A short scene was cut with Novice Hame noticing that the Face of Boe had awoken and telling him, “Your friend’s arrived, the Doctor. D’you want me to find him...?” then departing when

Above: Novice Hame cares for the dying Face of Boe.

the Face nodded and sighed. When 'Rose' ordered Hame about, she added, "Now I've discovered your private health care scheme, we've got business to discuss." A sequence of 'Rose' confronting the Matron about the Sisterhood's attitude to life was cut, but would be included on the *Complete Second Series* DVD box set. A short scene of Rose, Chip and the Doctor running downstairs was also dropped.

Below:

The Doctor is not happy with the hospital's intensive care unit.

Entering the dungeon, the Doctor commented, "So this is where you were hiding. Sitting right on top of the secret

and you didn't even see it." "I wasn't exactly built for looking around corners," replied 'Rose' before asking what they should do next. When the Doctor ordered Cassandra to leave Rose's body, she replied, "Aren't you tired of killing me?" "You did all this to yourself," replied the Doctor raising his sonic screwdriver, "Now d'you really think I can't force you, Cassandra? You've met me before. You know I won't stop. You're violating that mind, and I won't allow it." When Cassandra occupied the Doctor and Rose ordered him to leave, the 'Doctor'





replied, “Lesson in logic. The Doctor has the power to remove me. Little Rose Tyler does not. Ergo, I occupy the Doctor – temporarily, because frankly, this nose needs work.” “But the Doctor’s the only one who can save us!” insisted Rose.

A brief exchange was cut from the sequence of the Doctor and Rose on the shaft ladder after Cassandra had just returned to the Doctor. “What the hell are you doing?” demanded Rose. “He was threatening me!” exclaimed the ‘Doctor’. “He can open the door!” insisted Rose. “He’s not nice!” retorted the ‘Doctor’.

Cassandra-possessed Rose

Having grabbed all the IV bags, the Doctor tells ‘Rose’, “Cassandra, with me, I need another pair of hands.” When he later repeated this in the lift shaft, ‘Rose’ retorted, “Well go to the hand department, you’re not having mine.” “Oh come on,” pleaded the Doctor, “there’s got to be a bit of Rose still in there. She’d do it. She’d come with me.” “She would,” said ‘Rose’, “but I’m stifling her very successfully, thank you.” “What about Cassandra, then?” appealed the Doctor, “C’mon Cassie!” When ‘Rose’ asked the Doctor to leave her, she replied, “I want Rose.” Scared, ‘Rose’ replied, “But I can’t. You won’t let me go to anyone else.”

The episode content was locked by

mid-November and additional dialogue recording took place on Tuesday 20 December. Shots of the lifts were taken from *Rose*. The producer and director credits were superimposed over the Doctor and Rose leaving the TARDIS; at the suggestion of *Doctor Who Magazine* editor Clayton Hickman, the name of the actor was now capitalised as opposed to their role (as with previous shows). The music for the pre-credit sequence reworked the incidental score from *Rose*. The CGI work by the Mill included Cassandra (rendered in a more sophisticated manner than in *The End of the World*), the metal spider, the full ICU area, the disease effects, lift-shaft backgrounds, New New York (which featured the same shuttles as in *The End of the World*) and the hospital itself (both created by Alex Fort); this was originally an isolated building, but was amended close to transmission, at Phil Collinson’s suggestion, into part of a complex with a retro 1930s look. The final mix of Murray Gold’s score was performed on Monday 9 January 2006; this featured 35 minutes of new music, some of which reworked themes from the 2005 series. ■

Left:

Rose is ready for new adventures with the new Doctor.

Below:

Cassandra abandons her old ‘body’.



Publicity



Above:

The Doctor is released from his pod, along with all the infected humans.

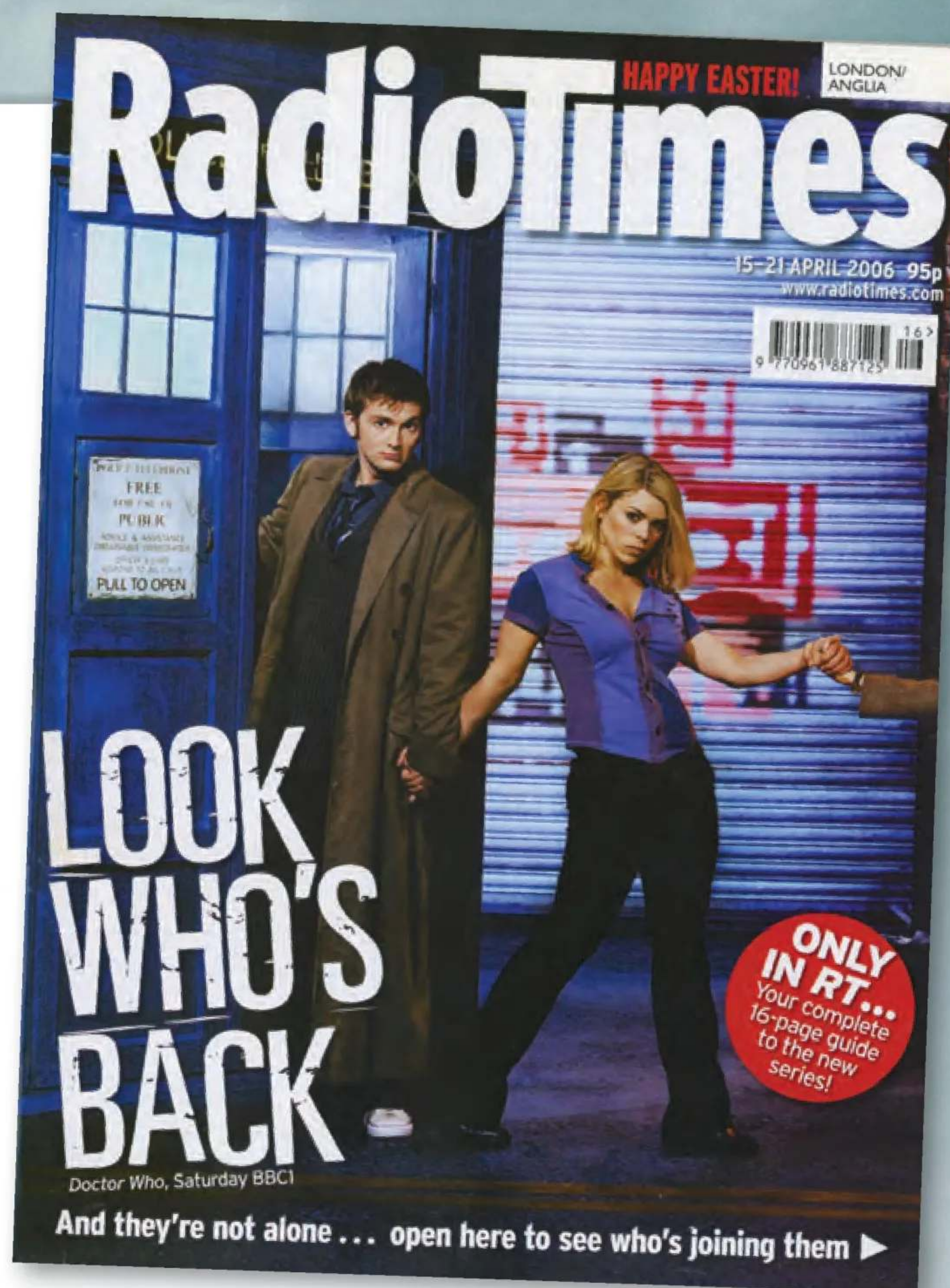
- ▶ On Thursday 2 March 2006, *Doctor Who Magazine* 367 announced the introduction of the specially recorded prequels for each episode of the new series and the *New Earth* prequel was made available from Friday 31 March.
- ▶ In March, the *Doctor Who Confidential* team had three weeks' notice that BBC Three would host a three-hour *Doctor Who Night* on Sunday 9 April; this comprised repeats of *The Christmas Invasion* and the 2003 documentary *The Story of Doctor Who* plus a one hour programme from the *Confidential* team. Following last-minute commissions in 2005 for BBC One's *Doctor Who: A New Dimension* and *Doctor Who: The Ultimate Guide*, Gillane Seaborne's team had anticipated the request and assembled material recorded for *The Christmas Invasion* to bring the new programme,

One Year On, up to date. The team recorded links for *Doctor Who Night* with Corey Johnson at the Tower of London on Thursday 6 April.

- ▶ Repeating the build-up of 2005, *Radio Times* began a countdown to the series' return in *Doctor Who Watch* for the issue of 1-7 April 2006, starting with *It's not long now...*, an interview with Collinson. The following week, *It's nearly Time...* promoted BBC Three's themed evening with comments from Davies.
- ▶ *New Earth* was screened at a press launch at the Millennium Centre on Tuesday 28 March, with Tennant, Piper and many of the cast and crew in attendance along with *Doctor Who Confidential* and also director Brendan Sheppard from CBBC *extra* recording a *Doctor Who Special*; this team had interviewed *Totally Doctor Who* presenter Barney Harwood and assistant producer Jack Jameson earlier that day, and that evening spoke to Tennant and Piper who answered young viewers' questions. BBC Cymru's *Wales Today* also carried another feature. Next morning the CBBC team recorded questions from the children at St Patrick's Primary School in Cardiff and returned to London. On Thursday 30 March, Davies was interviewed on BBC Radio Five Live, while material from the launch appeared on GMTV and BBC One's *Breakfast* and *Newsround*, and the episode was discussed on BBC

Radio 1's *Newsbeat* with Kev Geoghegan speaking to Davies and Tennant. There were also parts of BBC Radio Wales interviews with the two stars on Nicola Heywood Thomas' lunchtime show. In London, Sheppard's team worked with John Leeson and recorded material with K9 for the CBBC feature, although this was ultimately dropped from the 12-minute package which aired from 6 to 15 April. Mickey's website was updated on Friday 31, a specially made series trailer aired at 6.58pm on BBC One on Saturday 1 April, and on Sunday 2 the *Sunday Mirror* ran a piece claiming Nicole Kidman had been Davies' inspiration for Cassandra.

- *Doctor Who* again grabbed the cover of *Radio Times* for the week of its return, with a fold-out photo of the Doctor and Rose by the TARDIS, along with Sarah Jane, K9, a Sister of Plenitude, two clockwork robots and



the Cybercontroller. A major feature included a piece by Davies, an episode guide, Tennant and Piper answering readers' questions, and an article about the cover photoshoot. Alison Graham selected *New Earth* as one of *Today's Choices*, with a photo of Rose and the Doctor; Graham also picked Cassandra's "chav" comment as her *Moment of the Week*. The programme listing was accompanied by a photo of the Doctor with one of the Sisters. *The Culture Show* on BBC Two promoted *New Earth* with a positive review on Thursday 6 April, and Davies was spotlighted by *The Independent* on Monday 10 April in a piece entitled *The Saviour of Saturday Night Drama*.

Above:

The return of *Doctor Who* features in the *Radio Times*.

Left:

A younger Lady Cassandra at the Ambassador of Thrace's dinner party,



Above:
An extended
Radio Times
cover for the
new series.

Right:
The Doctor and
Rose enjoying
the scent of
'apple grass'.

► An episode-specific trailer appeared on BBC Television from Wednesday 12 April. In publicity before transmission, a bearded Tennant was interviewed on Virgin Radio's *The Breakfast Show* and by John Barrowman on ITV1's *This*



Morning on Wednesday 12 April; Piper was due to have appeared on the latter but was unwell. Tennant featured on Radio 1's *Jo Whiley* show the next day, with *New Earth* reviewed on Radio 4's *Front Row*. *The Sun* ran a piece about Tennant on Thursday 13 April, commenting on his school essay about his love of *Doctor Who*. Friday 14 saw a three-minute trailer with clips from most episodes (created for the press launch) screened by BBCi digital.

► On Saturday 15 April – the début date for *New Earth* and the start of the new series, fixed for around 10 months – CBBC saw its programmes hosted with a *Doctor Who* theme (with Matt Edmondson and Anne Foy dressed as the Doctor and Rose), while Davies took part in a phone-in with Nicola Heywood Thomas on BBC Radio Wales, Tennant was interviewed by *T4* on Channel 4, and Eamonn Holmes arrived by TARDIS on BBC One's *The National Lottery Jetset* that evening.

Broadcast

► Early on in the development of the 2006 series in spring 2005, there was debate about whether the opening episode would be the *Body Swap* storyline or *Mme de Pompadour* (latterly *The Girl in the Fireplace*). Months later, there was further discussion of this nature when *Tooth and Claw* was also seen as a contender for beginning the run. The fact that the pre-credits had Rose with a change of clothes had been created so that, if necessary, it could be moved from *New Earth* to *Tooth and Claw*. However, BBC Drama Controller Jane Tranter felt that the Victorian tale was too dark and *New Earth* offered a lighter introduction.

► Following the broadcast of *New Earth* on 15 April, *bbc.co.uk* made a podcast narration of the episode available, recorded in Cardiff on Wednesday 15 March by Tennant, Davies and Collinson; this was also available to some viewers on the BBC Three repeat the following day. Reviews for the episode were generally enthusiastic, and *New Earth* rated far higher than the main competition, 2002 film *Harry Potter and the Chamber of Secrets*, on ITV1 that evening, and was only outrated by editions of *EastEnders* and *Coronation Street* during the week.



Left:

Cassandra (in Chip's body) visits her younger self.

ORIGINAL TRANSMISSION (BBC ONE)

EPISODE	DATE	TIME	DURATION	RATING (CHART POSITION)	APPRECIATION INDEX
New Earth	Saturday 15 April 2006	7.15pm-8.00pm	44'05"	8.6M (9th)	85

Merchandise

N*ew Earth* was initially released on DVD, along with *The Christmas Invasion*, as *Series 2 Volume 1* on 1 May 2006. It was later included as part of *The Complete Second Series* DVD box set, released by the BBC on 20 November 2006. It featured a commentary with James Hawes, Julie Gardner and visual effects producer Will Cohen. Various outtakes and deleted scenes were included as extras. *Billie Piper's Video Diary* and the *Doctor Who* 2005 *Children in Need Special* were also special features along with the short version of *Doctor Who Confidential*.

Several tracks of music used in *New Earth*, were included on the *Doctor Who: Original Television Soundtrack* CD, published by Silva Screen on 2 December 2006.

Action figures of Cassandra and Chip were released together by Character Options in July 2006. The same company

Right:
DVD box set for the second series.

Below and right:
New Earth action figures



subsequently released a figure of Rose from *New Earth* along with the robotic spiders in January 2007; A 5" scale toy of the Face of Boe, initially sold through Toys R Us, was released on 31 March 2007; figures of the Doctor, Rose and Cassandra as an exclusive for the Sainsbury's supermarket chain in 2008; Chip and the Destroyed Cassandra figures in June 2008, with the Destroyed Cassandra also being available individually as an exclusive through Woolworths in the same year. An action figure of Novice Hame was released in January 2008. ■



Cast and credits

CAST

David Tennant The Doctor

Billie Piper Rose Tyler

with

Camille Coduri Jackie Tyler

Noel Clarke Mickey Smith

Zoë Wanamaker Cassandra

Sean Gallagher Chip

Dona Croll Matron Casp

Michael Fitzgerald Duke of Manhattan

Lucy Robinson Frau Clovis¹

Adjoa Andoh Sister Jatt

Anna Hope Novice Hame

Simon Ludders Patient

Struan Rodger Face of Boe

¹ Mis-spelt Fran Clovis

UNCREDITED

Sam Stennett, Paul Burke, Emma Powell, Philippa Daniels, Madog Davies, Owain Davies, Marianne Hemming, Elsie May

Visitors

Liza Meggitt, Hazel Beauchamp, Jade

Kenning, Natalie Cuzner Cat Nuns

Stuart Ashman Butler

Claire Saddler Red Lady

Zeph White Man

Nia Collier Cat Nun

Gareth Dixon, Ian Wooley, Kevin Hudson,

Domenico Balsaco, Kwesi Gapi Attee, Nate

Webb, Peter Simon, Jeremy Harvey, Sian

Gunney, Sarah Williams, Becky Evans,

Suraya Jina Guests

Unknown Bar Man

Lucy Hassan, Andy Jackson, Nick Godding, Jo

Dibble, Luke Zac, Beth Dibble, Nikki White,

Jeannie Rebane, Jason Jones, John Evans,

Richard Atkin, Sarah Davies Patients

Rebecca Tromans, Clare Bromage, Jo Ruiz,

Laurence Chanon, Richard Heneghan, Heidi



Scurlock, Oliver Hopkins, Gerrard Cooke, Sophia Day Patients - Diseased
Steve Whaites, Paul Loftas, Poppie Skold, Linda John, Paul Starsky, Fred Smith, Annie Swainson Patients
Helen Irving Posh Mum
Dave Bremner Posh Dad
Eddie Hunt, Eryl Vaughan, Steve Apelt, David Hanford, Sam Varna, Deborah Evans, Bobby Tee, Sally Martin, William Adrian

..... Patients - Diseased
Louisa Davis, Jodi Mulcahy, Andrew Hopkins, Oliver Hopkins, Carl Watson, Ash Croney, Gerard Cooke, Sophia Day Patients - White
Mai Kearney White Man
Dani Biernat Stunt Double for Matron Clasp

Above:

Rose is possessed by Cassandra.



Above:
The Doctor is trapped in a pod about to be infected with every single disease,

Joanna Crozier, Richard Beavis.....Patients
Kim McGarrity, Juliette Cheveley
.....Stunt Doubles for Rose
Glenn Foster.....Stunt Double for The Doctor
Rachel Williams, Matthew Williams **Visitors;**
Rachel Williams, Matthew Williams, Elin Griffiths, Hannah Emlyn Jones, Abigail Apollonio, Gavin Jessop.....Clean Patients
John Walker, Dennis Gregory, Joanna Brown, Rick Manning, Louise Harrison, Sam Downie, Richard Tromans, Rebecca Rendell, James Saunders, Simon Frost, Melissa Stanton, Diane Lukins, Kirsty Alderton.....Patients
Dave Wong, Gareth Somers.....NNYPD Cops
Michael Tudor, Jitka Charyparova....Paramedics
Steven Bracken-Keogh, Nina Kitt, Paul Ganny, Wendi Sheard, Nicholas Wilkes, Hannah Welch, Daryl Adcock, Jane Hunt.....Additional Dialogue Recording (inc Tannoy, Police Voice)

TARDISODE CAST

Anna Hope..... Novice Hame
with
Sophie Higgs.....Patient
Natalie Cuzner, Kim Wyld..... Cat Nuns

CREDITS

Written by Russell T Davies
Producer: Phil Collinson
Director: James Hawes
1st Assistant Director: Jon Older
[uncredited: Tim Hodges]
2nd Assistant Director: Steffan Morris
[uncredited: Lynsey Muir]
3rd Assistant Director: Lynsey Muir
[uncredited: Adam Hill, Anna Evans, Dan Mumford]
Location Managers: Lowri Thomas, Gareth Skelding
Unit Manager: Justin Gyphion
[uncredited: Rhys Griffiths]
Production Co-ordinator: Jess van Niekerk
Production/Script Secretary: Claire Roberts
Production Runners: Debbie Meldrum
[uncredited: Victoria Wheel]
A/Production Accountants: Debi Griffiths, Kath Blackman, Bonnie Clissold
Continuity: Llinos Wyn Jones
Script Editor: Helen Raynor
Camera Operator: Julian Barber
[uncredited: Joss Lowe, Paul Lang, Terry Bartlett, Paul Lanh]
Focus Pullers: Mark Isaac, Terry Bartlett
[uncredited: Steve Rees, Donald Ng, Elly Harrowes]
Grip: John Robinson [uncredited: Steve Jones]
Boom Operator: Jeff Welch [uncredited: Rhydian Yeoman, Bryn Thomas, Adam Margetts, Glen Jenkins, Jon Thomas]
Gaffer: Mark Hutchings
Best Boy: Peter Chester [uncredited: Slogger]
Stunt Co-ordinator: Peter Brayham.
Stunt Performers: Dean Foster, Kim McGarrity, Dani Biernat, Maurice Lee
Supervising Art Director: Stephen Nicholas
Art Dept Production Manager: Jonathan

Marquand Allison
 Standby Art Director: Arwel Wyn Jones
 A/Supervising Art Director: James North
 Design Assistants: Matthew Savage, Ben Austin
 Standby Props: Phil Shellard, Trystan Howell
 Standby Carpenter: Silas Williams
 Standby Scenic Artist: Louise Bohling
 Set Decorator: Julian Luxton
 Property Master: Adrian Anscombe
 Production Buyer: Catherine Samuel
 Props Storeman: Stuart Wooddisse
 Specialist Prop Maker: Mark Cordory
 Prop Maker: Penny Howarth
 Construction Manager: Matthew Hywel-Davies
 Graphics: BBC Wales Graphics
 Costume Supervisor: Anna Lau
 Costume Assistants: Lindsay Bonaccorsi,
 Barbara Harrington [uncredited: Angela Jones,
 Sheenagh O'Maragh, Gemma Evans, Louise
 Martin, Anna Stone]
 Make-Up Artists: Anwen Davies, Steve Smith,
 Moira Thomson [uncredited: Sara Griffiths,
 Anwen Williams, Marie Doris, Neil Batt,
 Betsan Dafydd]
 Casting Associate: Andy Brierley
 Assistant Editor: Ceres Doyle
 Post Production Supervisors: Chris Blatchford,

Samantha Hall
 Post Production Co-ordinator: Marie Brown
 On Line Editor: Matthew Clarke
 Colourist: Mick Vincent
 3D Artists: Chris Petts, Paul Burton,
 Jean-Claude Deguara, Nicolas Hernandez,
 Andy Howell, Matthew McKinney, Neil Roche,
 Chris Tucker, Mark Wallman, Nick Webber
 2D Artists: Sara Bennett, David Bowman,
 Melissa Butler-Adams, Joseph Courtis,
 Bronwyn Edwards, Michael Harrison,
 Simon C Holden, Russell Horth
 Visual Effects Co-ordinator: Kim Phelan
 Digital Matte Painter: Alex Fort
 Dubbing Mixer: Tim Ricketts
 Sound Editors: Paul McFadden, Doug Sinclair
 Sound FX Editor: Paul Jefferies
 Finance Manager: Richard Pugsley
 With thanks to the BBC National Orchestra
 of Wales
 Original Theme Music Ron Grainer
 Casting Director: Andy Pryor CDG
 Production Accountant: Endaf Emyr Williams
 Sound Recordist: Simon Fraser
 [uncredited: Phil Edward]
 Costume Designer: Louise Page
 Make-Up Designer: Sheelagh Wells
 Music: Murray Gold
 Visual Effects: The Mill
 Visual FX Producer: Will Cohen
 Visual FX Supervisor: Dave Houghton
 Special Effects: Any Effects
 Prosthetics: Neill Gorton and Millennium FX
 Editor: Liana Del Giudice
 Production Designer: Edward Thomas
 Director of Photography: Ernie Vincze BSC
 [uncredited: Rory Taylor, Pete Tyler]
 Production Manager: Tracie Simpson
 Associate Producer: Helen Vallis
 Executive Producers: Russell T Davies,
 Julie Gardner
 BBC Wales with thanks to the Canadian
 Broadcasting Corporation
 bbc.co.uk/doctorwho
 © BBC MMVI



Left:
 Sister Jatt
 overseeing
 the patients.

Profile

ZOË WANAMAKER

Cassandra

Zoë Wanamaker was born in New York on 13 May 1949 to actors Sam Wanamaker and Charlotte Holland, both Americans from Jewish Ukrainian émigré backgrounds, but her family was soon uprooted. Father Sam, one of America's first 'method' actors, was blacklisted at the height of the paranoid McCarthy witch-hunts that persecuted intellectual communist sympathisers, so the family moved to England in 1952.

Wanamaker attended King Alfred School, Hampstead then Sidcot School, a Quaker boarding school in Somerset. She attended a Pre-Diploma course at Hornsea College of Art before moving to train at the Central School of Speech and Drama.

Her first job as a clerk in a Covent

Garden basement office revealed that she was dyslexic but this did not deter her acting ambitions, and on graduating from drama school she went "from rep to rep". She performed in *Much Ado About Nothing* in 1971 and by 1973 she was with the Cambridge Theatre Company.

She limited TV appearances to around one a year, mostly in single plays. Early TV parts included *Take Three Girls* (1971), *A Christmas Collection* (1972), *Between the Wars* (1973), *Jennie*, *Lady Randolph Churchill* (1974), *Village Hall* (1975) and *A Christmas Carol* (1977).

Theatre remained her main focus and a stint as Celia in *As You Like It* in 1976 at the Nottingham Playhouse and Riverside Studios led to her joining the Royal Shakespeare Company. Working at Stratford in 1978 for *Piaf*, playing Edith Piaf's half-sister Toine, proved a breakthrough role, taking her to Broadway and gaining her a Tony Award nomination in 1981.

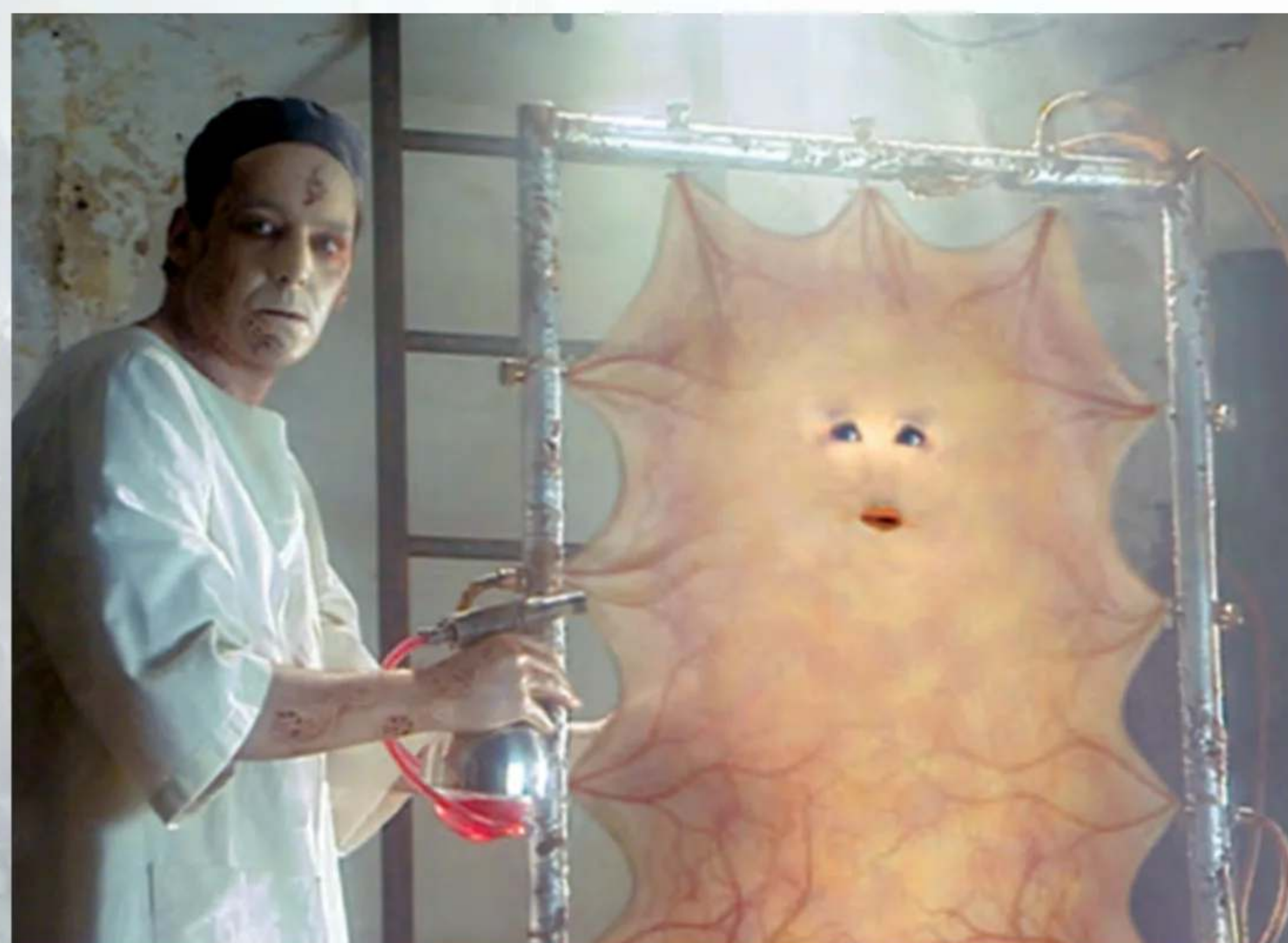
Becoming one of British theatre's leading players through the 1980s and 1990s, Wanamaker was nine times nominated for an Olivier Award. A win for Best Actress in a Revival for *Once in a Lifetime* in 1979 at the Aldwych Theatre launched her as a major talent. Almost 20 years later in 1998 she won Best Actress for the title role of *Electra*.

Selective TV work still tended to be in prestige one-off dramas during the 1980s. Among a few more populist outings was an episode of *Tales of the Unexpected: Skeleton in the Cupboard* (1987). Wanamaker became a household name with romantic comedy drama *Love Hurts* (1992-94) in which she played a high-flying businesswoman who quits her career and finds love.

Even greater mainstream TV success came with hit comedy *My Family* (2000-2011). Despite the show's popularity,

Below:

Lady Cassandra and her 'pet' Chip plotting in the basement.





after several series she and co-star Robert Lindsay complained about inconsistent writing and asked for more creative input. Wanamaker continues to view TV and film as something to subsidise less lucrative, more challenging theatre work.

Mainstream parts in recent years have included Harry Potter's Quidditch teacher Madame Hooch in *The Philosopher's Stone* (2001) and, on TV, six episodes of *Poirot* and *Mr Selfridge* (2015).

Of her time twice playing the CGI-generated Cassandra in the *Doctor Who* stories *End of the World* [2005 – see Volume 48] and *New Earth* (in which she also

appeared in her own human form) she said: “I thought she was fantastically funny. She appealed to me on the principle that she’s a naughty child really.”

Wanamaker's talent and unconventional pixie looks have helped her carve a niche of offbeat roles. “I’ve never been considered a great beauty,” she told *Doctor Who Magazine* in 2006, “and what people call ‘character actors’ are usually people who aren’t great beauties. But that’s fine by me: I play all the nice parts and the funny parts.”

Wanamaker was awarded the CBE in 2000, specifically taking British Citizenship so she could receive the full award. ■

Above: Wanamaker as a younger Cassandra.



TOOTH AND CLAW

➤ STORY 169

The Doctor and Rose meet Queen Victoria in 1879 Scotland. A group of sinister monks are plotting against the monarchy and hope to create a new empire... the Empire of the Wolf.



Introduction

Despite his alien origins, there's something pervasively British about the Doctor. Among a myriad examples: the First Doctor takes pride in his food machine serving up British bacon; the Fifth Doctor loves the typically British pastime cricket; and the Eighth Doctor's sidekick Grace attributes his eccentricity to him being British. Quite often, to be even more specific, the Doctor is conspicuously Scottish. Arriving in Scotland in *Tooth and Claw* certainly brings out the Scot in the ordinarily English Tenth Doctor.

Equally, despite the fact that the TARDIS can travel anywhere in space, when it travels back in time it often favours a British perspective on history. Recently, such journeys have focused on the greats of British literature – Dickens, Shakespeare, Agatha Christie – but going back to the early days, when he travelled back into the history of Earth, the Doctor often encounters the British monarchy.

In *The Crusade* [1965 – see Volume 5], we are welcomed into the court of Richard the

Lionheart. The Doctor's companion Ian is even knighted by the King – a scene that's echoed at the end of *Tooth and Claw*. Only a few weeks after *The Crusade*, we get our first glimpse of Queen Elizabeth I (who the Doctor would go on to marry...) on the Time Space Visualiser in *The Chase* [1965 – see Volume 5]. The Second Doctor, while not meeting royalty, gets involved in a dispute over sovereignty in *The Highlanders* [1966/7 – see Volume 9]; the Fifth Doctor encounters a very good copy of King John in *The King's Demons* [1983 – see Volume 37]; and after turning down an invitation to meet her in his fourth incarnation, the Seventh Doctor has a brush with Elizabeth II in *Silver Nemesis* [1988 – see Volume 45].

Tooth and Claw is the first time a British King or Queen actually gets involved in the action (but not the last – the totally fictional Liz X is central to *The Beast Below* [2010 – see Volume 63]). Queen Victoria had already been named-checked several times in the series, but here we have a gun-toting monarch, quite capable of defending herself and putting the Doctor in his place.

As we discover in *Tooth and Claw*, the Doctor's dealings with royalty don't always end well. Perhaps he should have taken note of Queen Victoria's disapproval and trod more carefully when he finally met Elizabeth I. She may have helped him outwit the Zygons [*The Day of the Doctor*, 2013 – see Volume 75] but she too was less than impressed, when he didn't take the responsibility of being her husband seriously, and called for his execution in *The Shakespeare Code* [2007 – see Volume 54]. ■

Right:

The Doctor, Rose and Queen Victoria discover tales of wolves on the Torchwood Estate.



'HERE WE HAVE A GUN-TOTING MONARCH,
QUITE CAPABLE OF DEFENDING
HERSELF AND PUTTING THE DOCTOR
IN HIS PLACE.'

STORY

A group of monks cross a rugged moor to arrive at a manor house. The steward tells their leader, Father Angelo, they are not welcome. The monks respond by taking the house by force. [1] They lock Lady Isobel and the servants in the cellar – along with a cowed figure in a cage.

The TARDIS brings the Doctor and Rose to Scotland in 1879. They are captured by Captain Reynolds and a band of redcoats escorting a carriage. The Doctor identifies himself as Doctor James McCrimmon and is called to speak to the occupant of the carriage – Queen Victoria! [2] Tonight she will be residing at the house of Sir Robert MacLeish. Rose bets the Doctor she can make Victoria say she is not amused.

At the house, Angelo is disguised as a butler and reminds Sir Robert that his wife Isobel will die if he does not

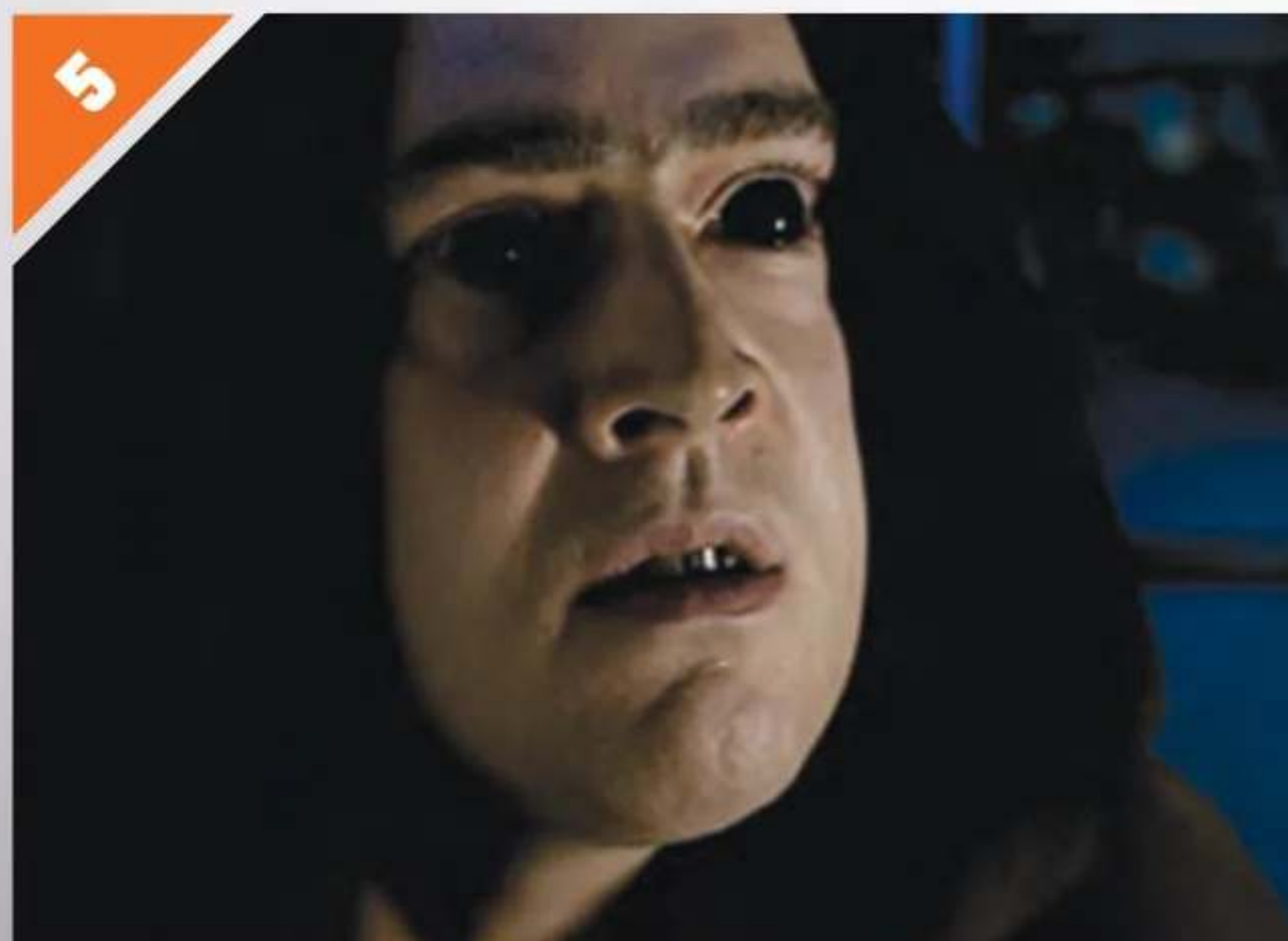
co-operate. Robert welcomes Victoria to the house, known as the Torchwood Estate. Captain Reynolds orders two soldiers to bring a mysterious box inside.

In the observatory, Robert shows Victoria *Endeavour*, his father's telescope. In the kitchens, the monks prepare a soup which, when served to the soldiers on guard, sends them to sleep.

Rose discovers a maid hiding in a cupboard. [3] She is hiding from the monks. Rose tells her she has a friend who can help. They are both caught by monks and dragged to the cellar.

The Doctor dines with Victoria, Reynolds and Robert. Victoria asks Robert to tell her about the local wolf. He explains that every full moon a howling rings through the valley and livestock is found ripped apart. Sometimes a child goes missing. Robert's father didn't think it was just a story. [4]

Rose approaches the figure in the cage. He is a host for an alien intelligence, kidnapped by the monks when he was a





boy. The intelligence intends to migrate to Victoria – with one bite it will pass into her blood – and create the Empire of the Wolf. [5]

The host is caught in a beam of moonlight and begins to transform. The Doctor and Robert run down to the cellar just as the prisoners pull their chain from the wall. Everyone runs as the host becomes a werewolf and smashes out of its cage! [6]

Angelo overpowers Reynolds, but Victoria pulls out her own gun and shoots him. [7]

The male servants attempt to fend the wolf off but it makes short work of them. [8] The Doctor, Rose and Robert flee upstairs where they bump into Victoria. She's carrying the mysterious box. They run to the library where Reynolds stands guard. He holds the wolf at bay long enough for them to barricade themselves inside.

Victoria reveals that her box contains the Koh-i-Noor diamond. The Doctor

realises the house is a trap for the wolf, designed by Prince Albert and Robert's father. The wolf crashes through the skylight [9] and they run to the observatory.

The Doctor and Rose position the telescope to point towards the moon while Robert stands outside with a sword. The wolf kills him and bursts into the observatory just as the moonlight is magnified by the telescope. The Doctor uses the diamond to refract the light at the wolf, which turns back into the host. [10] He asks the Doctor to make it brighter; the Doctor does so and the host dissolves.

Later, Victoria dubs her rescuers Sir Doctor of Tardis and Dame Rose of the Powell Estate. [11] She goes on to say she is not amused and banishes them from her empire. They return to the TARDIS.

Victoria tells Isobel that she will establish an institute to fight Great Britain's otherworldly enemies; it will be known as the Torchwood Institute! [12]

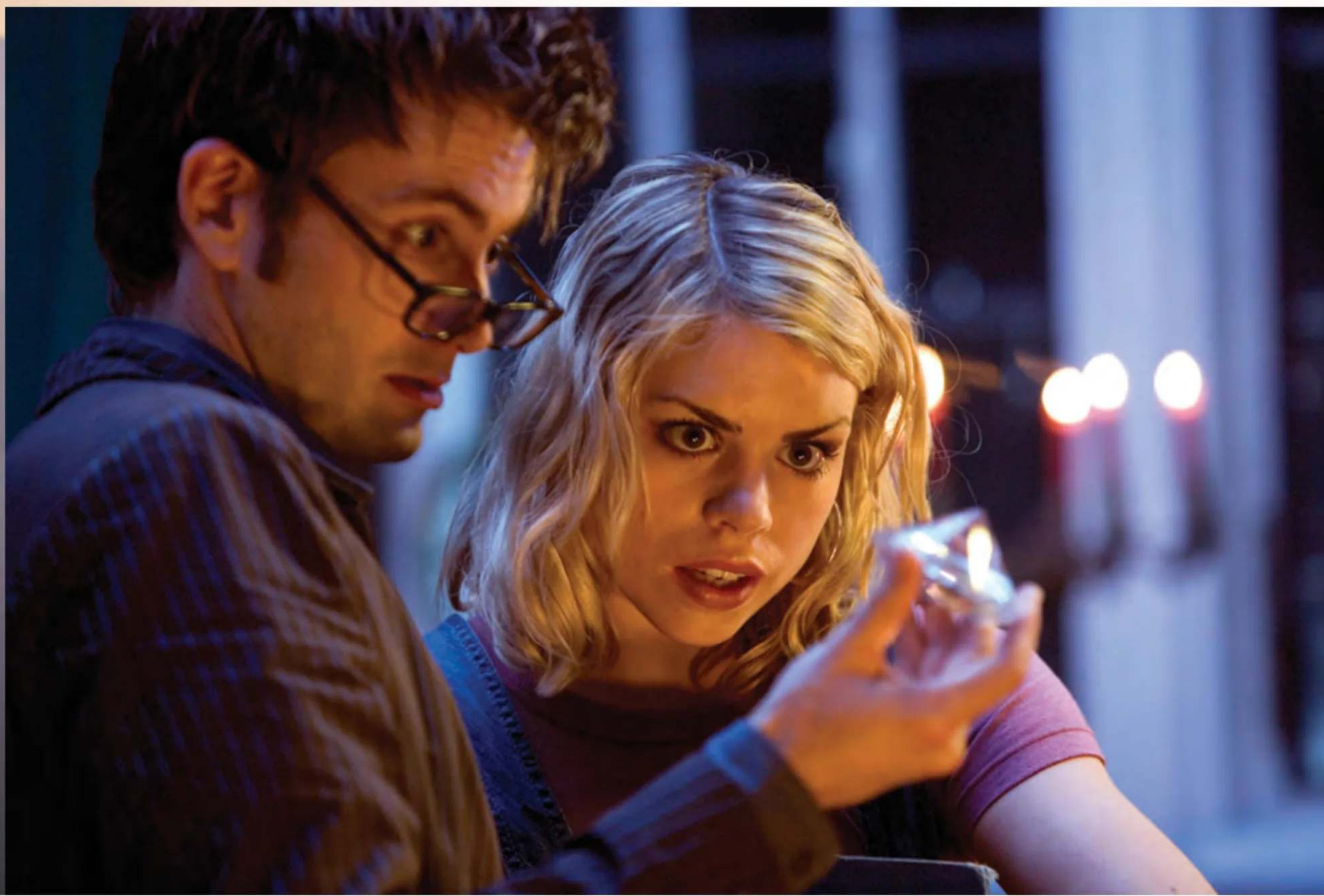
Pre-production

When considering the second BBC Wales series of *Doctor Who*, Jane Tranter had asked Russell T Davies to “kick the historicals up the arse a bit.” Since 2004, Davies had had an idea for an episode which featured Queen Victoria and a werewolf, and when the original sixth storyline of the new series – *The Runaway Bride* [2006 – see Volume 54] – was dropped back to form the Christmas 2006 special, this idea was pulled into service with a new ingredient of kung-fu fighting monks. The element of Queen Victoria, the instantly recognisable British monarch who ruled for most of the nineteenth century, came about following the success of Victorian writer

Charles Dickens, who was an integral element of *The Unquiet Dead* [2005 – see Volume 48]; Davies liked the idea of another ‘celebrity historical’ and wanted one in each series. He was also keen to make it a scary story using a traditional monster. Since ghosts and zombies had both been used in the previous series, he selected werewolves, partially because the visual effects team at The Mill had indicated that they would like to create such a beast in CGI. From the outset Russell was determined that no blood would be shown. The martial arts monks were inspired by films such as the 2000 movie *Crouching Tiger, Hidden Dragon*. The narrative element of the Koh-i-Noor diamond was suggested by producer Phil Collinson.

Below:

The Doctor and Rose are impressed by the Koh-i-Noor diamond.





Early in 2005, the storyline was commissioned from a writer who was new to *Doctor Who* but had a couple of decade's experience writing for various established drama series. The brief was that Jack the Ripper-style murders were being committed around Buckingham Palace and the court of Queen Victoria, and that the monarch herself was setting out to find the killer, who turned out to be a vampire. The writer developed a solid two-page Queen Victoria treatment (about the Queen getting an alien insect in her eye at Buckingham Palace and the Doctor having to operate on the monarch), but omitted both werewolf and warrior monks as well as the Koh-i-Noor. Davies thus took on the commission himself, with the formal allocation made on Wednesday 15 June and the script having to be written within days to allow pre-production to get underway in late July. Although originally planned to be included in the first recording block ('Block One') of episodes, it was deferred to become one of the two episodes being produced in Block Two, with the other being *The Girl in the Fireplace* [2006 – see Volume 52], referred to at this stage as *Pompadour*. Recording

was planned to span Monday 26 September to Wednesday 26 October, and the director would be Euros Lyn who had handled *The End of the World* [2005 – see Volume 48] and *The Unquiet Dead* [2005 – see Volume 48] in autumn 2004.

By July, the episode had been established as the second in the run, displacing *The Girl in the Fireplace* which had originally been allocated an earlier slot. By now, the story was entitled *Tooth and Claw*, derived from the line 'Nature, red in tooth and claw' from the poem *In Memoriam AHH* by Alfred, Lord Tennyson; Davies had toyed with the idea of calling it *Empire of the Wolf*. Published in 1850, Queen Victoria said that "Next to the Bible, *In Memoriam* is my comfort" after the death of her consort, Prince Albert of Saxe-Coburg, in December 1861. In 1862, the monarch requested a meeting with Tennyson because of the piece. (*Tooth and Claw* had also been used as the title of a 1997 *Doctor Who Magazine* comic strip story by Alan Barnes.)

Connections: Alternate destinations

- ▶ The Doctor offered the Rose some other potential destinations in the TARDIS, including the Battle of Trafalgar in which the British Navy defeated French and Spanish forces in October 1805, or Julius Caesar crossing Italian river the Rubicon in 49 BC.



Left:
There's a wolf
on the loose!

Werewolf

Davies structured his episode very carefully around the werewolf. During *The End of the World*, too many CGI shots of the Cassandra character had originally been requested for the time available, and had needed to be cut back. This time, The Mill indicated in advance how many shots of the werewolf they could realistically achieve. Davies thus used this quota sparingly and effectively for key moments, keeping the momentum of the piece by showing sequences from the creature's point of view, eliminating

the need for CGI and requiring only hand-held camera work. The story used classic horror elements: a monster in a cellar, empty windswept moorlands and characters trapped in a remote house. The use of a werewolf also meant that less dialogue needed to be spent explaining its background to the audience. The inclusion of the monks allowed Davies to write a substantial stunt fight sequence of the sort that had not yet appeared in the revived series.

Right:

Queen Victoria makes a visit to Scotland.

The script was set during one of Victoria's regular visits to Scotland, and Davies phoned David Tennant to ask if Scotland had an 'everyman' name like the Doctor's usual alias of 'John Smith'. All Tennant could suggest was 'Jock Tamson' – as in the Scottish saying 'we're all Jock Tamson's bairns' – but two days later Davies phoned again and said he had settled on the name Jamie McCrimmon, the Doctor's former companion and eighteenth-century Highlander who featured in the programme between 1966 and 1969.

Connections: 1979 and all that...

Commenting on 1979, the Doctor referred to Chinese forces invading Vietnam on 17 February, the Muppets' first big-screen outing *The Muppet Movie*, released on 22 June, Margaret Thatcher being elected Prime Minister on 4 May, and the US space laboratory Skylab falling back to Earth on 11 July – an event that the Doctor claimed he had a

hand in, nearly losing one of his thumbs as a result.



After Davies had delivered his script, incoming script editor Simon Winstone (who had replaced Elwen Rowlands after she joined the crew for the BBC series *Life on Mars*) undertook background research on elements of it to back up Davies' own research, discussing the use of prisms in telescopes with an astronomer, and also a justification for the use of mistletoe against werewolves, since its use as an anti-convulsant fitted in with the agonies suffered by the Host during his transformation. Winstone



talked to Debrett's Peerage for background on the concluding knighting ceremony, though a more ceremonial version was used than was truly authentic on the grounds that this was what the audience would expect; in an actual knighting ceremony, the Queen would say nothing. In reality, the first instance of an order for dames in Britain was 1917, 16 years after Victoria's death. *Tooth and Claw* would also include the origin of Torchwood; in the early drafts, the name of Sir Robert's estate was not revealed until the end. Another idea rejected at an early stage was that Queen Victoria would die at the end of the story, thus creating the alternate universe which the Doctor and Rose would visit later in the series in *Rise of the Cybermen/The Age of Steel* [2006 – see Volume 52]. However, Davies knew that such a move would be too complicated at this point and could cause the series to lose viewers.

A planning meeting for the episode was held on Friday 5 August, attended by Ben Cook of *Doctor Who Magazine*. The shooting script, *Episode 2: Tooth and Claw*, was prepared on Tuesday 16 August 2005. Of the characters, Father Angelo was 'bald, strong, impressive; says the most terrible things with such sadness'. The steward – named Jacob in the dialogue –

was '50', Sir Robert was 'a tall, strong man in his 30s', Lady Isobel was '30s, English', Captain Reynolds was a 'smart, 30 y/o' and Flora was a '15 y/o maid'. The Host was introduced as 'a man in rags, legs crossed like Buddha' and his eyes 'are black. No whites; jet black.' When transformed into the werewolf, he was 'a muscular, fearsome 8ft beast, standing like a man, powerful forearms... hurtling onto all fours, like an almighty hound.'

Victoria

Queen Victoria was described as '60 years old, in black, though nowhere near as dour as tradition would say; a glint in her eye, a keen intelligence'. Victoria spent time in Scotland in 1879, crossing the Tay Bridge in June and entertaining the Empress Eugenie of France at Gelder Shiel. Prince Albert had purchased the Balmoral estate for Victoria in 1852. There were references to six previous attempts to assassinate her: these took place in 1839, 1842 (twice), 1849, 1850 and 1872. Her attackers were believed to include the Chartists (a movement demanding social and political reform based on the 1838 People's Charter), the Anarchists (believing in the abolition of rulers) and the Fenians (Irish nationalists opposed to British rule). The phrase which Rose associated with Victoria, "We are not amused," was allegedly inspired either by the Hon Alexander Grantham of Yorke, a groom in waiting whose role was to entertain her, or on the Monarch first seeing the 1878 Gilbert and Sullivan comic opera *HMS Pinafore*.

Victoria was a carrier of haemophilia, an impaired control of bleeding, which had not been evidenced in either of her parents but which surfaced in her son, Prince Leopold,

born in April 1853. As noted in the dialogue, the Queen had five daughters, from Princess Victoria in November 1840 to Princess Beatrice in April 1857. The Doctor's comment about Victoria being "like a stamp" related to her image on the 'Penny Black', the world's first postage stamp issued in May 1840.

The Koh-i-Noor was once the largest diamond in the world, hailing from the Indian subcontinent and gifted to Victoria in 1850. When displayed at the Great Exhibition, it disappointed the crowds and Albert had it recut from 1852 to improve its brilliance. In 1937, it was set in the Queen Mother's consort crown. Although Hazelhead is a real locale near Aberdeen, the royal jewellers of Hellier and

Connections: Quote the poet

▶ The Doctor's description of Rose as a "timorous beastie" hailed from the start of Robert Burns' 1785 poem *To a Mouse* ('Wee, sleekit, cow'rin, tim'rous beastie') while his comment about chasing her "over hill and over dale" echoed the child ballad *Walter Lesly*.



Below:

The Host begins the transformation.



Connections: Man of the isles

When asked to identify himself by Captain Reynolds, the Doctor claims to be Doctor James McCrimmon, from the township of Balamory. Highlander Jamie McCrimmon was a companion of the Second Doctor and Balamory is the fictitious Scots island community featured in the CBBC TV series *Balamory* which premiered in September 2002.



Carew were an invention. When Reynolds tells two of his troops to escort the jewel from the carriage, they are named Mackeson and Ramsay, the real names of the two soldiers who actually carried the Koh-i-Noor from India. When considering assassination, Rose commented about President John F Kennedy (shot on 22 November 1963, the day before the first episode of *Doctor Who* was broadcast) and Beatles musician John Lennon (shot on 8 December 1980). The Doctor made reference to the “Elephant Man”, the badly deformed

Joseph Merrick who at that time was a sideshow attraction.

Below:

The bald, athletic monks of the Torchwood estate.

For the pre-credit action sequence, Davies’ stage directions about the Brethren were very clear: ‘Whap! Whap! Whap! Cut,



cut, cut, fast, a blur – the monks turn, fast – whip off their robes, revealing simple, dark red tunics underneath (more like Japanese warrior monks, all young, athletic... slo-mo fight, bullet-time, pure *Crouching Tiger*, monks sailing over the heads of the stablehands!... And then cut, cut, cut, sticks, jaws, punch, *whap* – ! Monks spinning! Men sent flying!’ Father Angelo spoke a Latin incantation: “Lupus magnus est, lupus fortis est, lupus deus est...” which translates as “the wolf is great, the wolf is strong, the wolf is god”. Davies’ father was a Latin teacher and translated the phrase for him.

Inside, the Torchwood Estate was ‘not lavish, but stark & cold; rough plaster, all browns, blacks, whites; the wind howls through, all day, all night’. When the host transformed, the stage directions noted, ‘Music should be wild, clever, a bit [Quentin] Tarantino – not period, maybe wild electric guitars.’ The script carefully indicated the FX shots of the CGI werewolf and the point of view (POV) shots. One FX item was ‘that classic shot of the half-wolf host, holding up his hand, watching it stretch, crack, and claw...’, inspired by films such as 1981’s *An American Werewolf in London*. Originally, when the beam of moonlight hit the werewolf at the climax, the host appeared again: ‘His eyes are normal. He’s human. And he’s smiling, gentle.’

The narrative opened on Day 4 at 16.00 when the monks crossed the moorlands, arriving at Torchwood at 16.30. The TARDIS materialises at 17.00 and the Queen’s entourage reach Torchwood at 18.15, visiting the observatory at 18.30. Rose prepares for dinner at 18.42, the meal starts at 18.55, and the Doctor confronts the Host in wolf-form at 19.09. The Doctor’s party barricades itself in Sir Robert’s library at 19.18 and the climax

in the observatory is at 19.36. The Doctor and Rose are honoured at 08.00 on Day 4 and depart in the TARDIS at 10.00 that morning.

Doctor Who Confidential attended both the episode's storyboard meeting on Monday 5 September, and a production meeting on Friday 9. Pink script revisions were made on Wednesday 14 September covering the 'TARDIS' arrival, the royal party moving on, from the arrival at Torchwood House through to the observatory scene, Victoria meeting Sir Robert, the Doctor and Rose on the stairs, and the 'TARDIS' departure.

Scottish actors

Read-throughs for the Block Two episodes were held on Friday 9 September at the end of recording for Block One. Tennant loved the script, and very much enjoyed being surrounded by other Scottish actors; he had been at drama school with Tom Smith who played the Host. The actor was also pleased that he was able to use his natural Scots accent during this episode, although he was now so used to using an English voice for the role that he found he needed to concentrate hard so he didn't forget. The main guest star was noted actress Pauline Collins who had previously featured in the *Doctor Who* serial *The Faceless Ones* [1967 – see Volume 10]. Collins and several other cast members were not available for the readthrough, so the part of the Queen was played by Helen Griffin, who often sat in on rehearsals. Also present at the readthrough were Tennant's parents, Sandy and Helen McDonald, who read the dialogue for Captain Reynolds and Lady Isobel respectively; the actor later commented on how delighted his mother and father had been to take part. Also in the cast as



Flora was young Ruthie Milne from the Edinburgh Lyceum Youth Theatre who celebrated her 18th birthday during the episode's production.

Above:

Lady Isobel and her servants are trapped with the wolf.

Monday 19 September saw *Doctor Who Confidential* join the production team on a location recce. On Saturday 24 September, *This is Gwent* ran an item about the story entitled *Mates knuckle down for Dr Who* in which it was revealed that three local members of the Korean Kickboxing Association Wales – David Jennings, Rob Taylor and Richard Carpenter – had passed auditions to appear as warrior monks... for which they had to have their heads shaved. After hearing that the trio had landed parts in *Doctor Who*, the production office was also approached by a local cheerleading squad to see if there was a script which could involve them...

A fight rehearsal was held at Penllyn Castle in the Vale of Glamorgan on Sunday 25 September, supervised by stunt co-ordinator David Forman (who had worked on the movie *Batman Begins*) and wireman Bob Schofield. ■

Connections: A qualified doctor

➤ The Doctor claims to have a doctorate from Edinburgh, training under Dr Bell; this was Dr Joseph Bell, a lecturer at the University's medical school in the late eighteenth century and the inspiration for Sherlock Holmes, created by his student Arthur Conan-Doyle. The Doctor had previously claimed in *The Moonbase* [1967 – see Volume 9] to have taken a degree in Glasgow in 1888, studying under pioneering surgeon Joseph Lister.



'QUEEN VICTORIA WAS DESCRIBED AS
'60 YEARS OLD, IN BLACK, THOUGH
NOWHERE NEAR AS DOUR AS
TRADITION WOULD SAY'.'

Production

Recording on *Tooth and Claw* began on Monday 26 September with the pre-credit fight; the cart and horses were provided by Classic Horse Drawn, and the courtyard chickens from Animals on Film. Director Euros Lyn, who took his inspiration for

this sequence from the fantasy fighting of *Crouching Tiger, Hidden Dragon* and the stylish 2001 French horror movie *Brotherhood of the Wolf* (*Le Pacte des Loups*), wanted it to be edited in the style of the 2002 zombie film *28 Days Later*. He also drew upon the 1995 thriller *Se7en*. Forman employed the martial art of wushu for



Above: Father Angelo has sinister plans for the monarchy.

Connections: What big eyes you have

► The host's comment that there was "something of the wolf" about Rose was a reference back to the 'Bad Wolf' theme of the previous series which was resolved in *Bad Wolf*/

The Parting of the Ways [2005 - see Volume 50].



the stick work among a mix of other visually exciting techniques. This shoot – scheduled for 8am to 7pm – focused on a mere one page of script compared to the daily average of three or four pages. A high-speed 35mm film camera (rather than a digital camera) was used to create a slow motion effect, and wire work allowed the artists to leap effortlessly. *Doctor Who Confidential* covered this set piece, interviewing Ian Hanmore who played Father Angelo and stuntman Tony van Silva who doubled for Ron Donachie's steward in the shot where the character was

sent flying backwards – an effect achieved by yanking him back on a wire. Donachie also participated in other parts of the fight, wearing a carefully padded costume to absorb the blows. At the same time, David Tennant and Billie Piper were working with James Hawes on location for *New Earth* [2006 – see page 62] on the Gower Peninsula. In the afternoon, Jamie Sives had a horse riding rehearsal on a mount provided by Classic Horse Drawn for his role as Captain Reynolds.

The scenes in the Scots wilderness were recorded on Gelligaer Common near Fochriw on Tuesday 27 September from 8am to 6.30pm, with Tennant, Piper and Collins joining the cast at the freezing cold location – a closed road between Bargoed and Merthyr. Classic Horse Drawn

furnished the farmer's horse and cart, the Queen's carriage and the escort horses, while armourer Mark Wilde supervised the soldiers' rifles and pistols. To help show that the Doctor's outfit wasn't a uniform 'costume', Tennant opted not to wear a tie for the episode, while Louise Page clad Piper in a T-shirt with an image of the coronet crown as a visual joke. For Collins, Sheelagh Wells worked from photos of Queen Victoria taken during a visit she made to Scotland at this time; the actress wore a wig which she had previously donned for a BBC production of *Bleak House* a few months earlier and which was specially sent down from Scotland. The *South Wales Echo* reported on recording the following day, while *Doctor Who Confidential* interviewed art director Stephen Nicholas and the design team as they dressed the following day's location.

A Scottish castle

A second location was used for Torchwood House between 11.30am and 8.30pm on Wednesday 28 September; this was Craig-y-Nos, a castle owned by the cleaning agency Selclene situated in the Brecon Beacons National Park in the Upper Swansea Valley. This roadside venue was one which Edward Thomas had worked at before and had visited as a child, recalling that its turret and limestone construction resembled a Scots castle. The cast and crew were plagued by rain as they worked on the exterior sequences. One of the guards' horses decided not to behave in the courtyard, so one artist had to perform his shots sat atop a pair of ladders. A second unit was used to shoot establishing shots of the castle – the modern fittings of which had been camouflaged – at dawn and dusk.

At work from 9.30am to 8.30pm on Thursday 29 September, Lyn's crew worked at the disused Headlands School in Penarth which he had used in 2004 on *The Unquiet Dead*. Tennant was not required for the first day, which saw the first appearance of drama student Josh Green as the wolf stand-in. Clad in a revealingly tight lycra body stocking of white, black or green (depending on the type of shot), Green would act as a point of reference for The Mill to create the werewolf. Tom Smith also had to wear special dark contact lenses for his close-ups as the Host. Visitors on the set on the first day included incoming BBC One controller Peter Fincham and Clare Hudson, BBC Wales' head of programmes. Friday 30 saw the team joined by Tennant and *Doctor Who Confidential* who interviewed Tom Smith

Connections: My credentials

▶ The Doctor uses his psychic paper to prove his identity to Queen Victoria and is slightly surprised to learn that the Queen reads from it that he has been appointed by the Lord Provost as her protector. A Lord Provost is the civic head of one of the principal cities of Scotland, a position not dissimilar to that of mayor.



Left: Josh Green provides a reference point for creating the werewolf.

Connections: Doctor save the queen

➤ Although he had not previously met Queen Victoria, the Doctor had been instrumental in saving her life while in his Seventh incarnation, foiling a plan to assassinate her in *Ghost Light* [1989 - see Volume 46]. The Third Doctor also claimed, in *The Curse of Peladon* [1972 - see Volume 18], that he had possibly attended Victoria's coronation, but might have

been confusing it with the coronation of Elizabeth I.



and visual effects supervisor Dave Houghton; recording was scheduled from 8.30am to 7.30pm. For later scenes, Green wore a skateboard helmet topped by a pole with a green ball attached to give the actors an eye-line for the werewolf's head, referred to by Green as his "Ultra Lupine Stunt Hat". After completing their scenes, Donachie, the servants and farmhand artists returned to Unit Q2 for gun-firing rehearsal with Wilde. During this day, a second unit recorded the visual effects shots of the Host's transformation and the scenes with the Doctor, Sir Robert and the wolf in the below stairs corridor.

Recording from 8am to 7pm on Saturday 1 October saw another venue for *Torchwood*: Llansannor Court in the Vale of Glamorgan, where the dining room and corridor were situated. Wilde was on hand for the firing of



Queen Victoria's pistol, while Piper was not needed and had the weekend off. An interview in the *Sunday Mirror* the next day saw Collins discussing her current role. Work on Monday 3 October resumed at Q2 on sets for the hallway and observatory, scheduled for 9am to 8pm. Wilde supervised the servants handling their guns and van Silva performed a close-up insert as the farmhand whose head was forced into a bucket of water. The next day, costume fittings were held

Right:

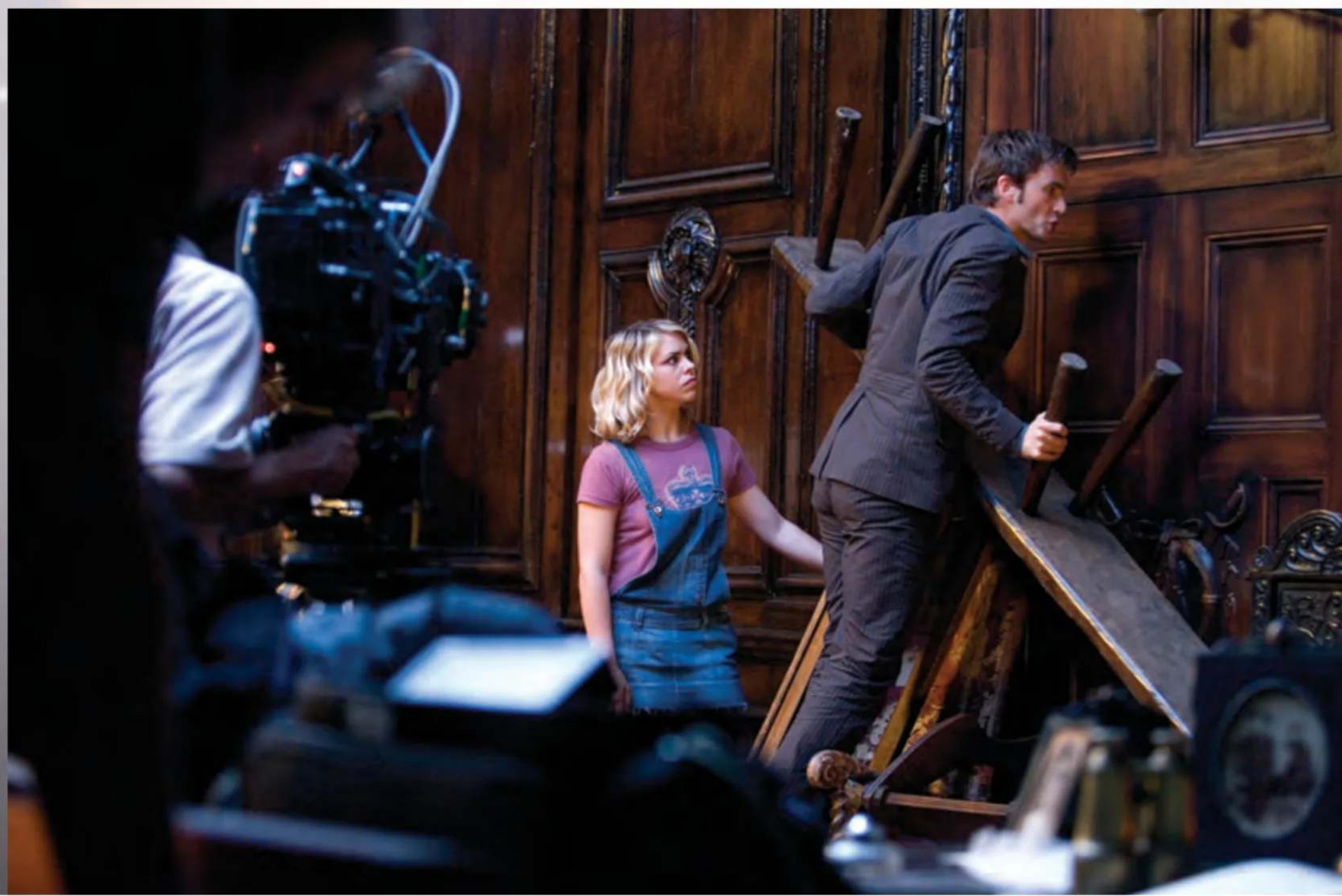
Piper and Tennant shooting scenes in the library.

Above right:

The monks force Sir Robert MacLeish to commit treason.

Far right:

The Doctor admires the telescope in the Observatory.



for the two Victoria doubles, Colleen Quinn and Karen Vincent, along with tests for *The Girl in the Fireplace*, while *Doctor Who Confidential* interviewed crew including Forman, Wilde and Chris Petts. The two stars spoke to reporter Kate Lawson, and had problems in making the freely spinning wheel mechanism on the telescope look heavy. The observatory scenes continued to be recorded on the Tuesday from 8.30am to 7.30pm.

Torchwood House

The ornate staircase of Treowen House, a seventeenth-century Grade 1-listed building in Dingestow, first came to the attention of Edward Thomas when one of his colleagues had been married there, and it appeared as another part of Torchwood House on Wednesday 5 October when recording ran from 8.30am to 6.30pm. For the running scenes, Collins wore trainers under her voluminous skirts, which tripped her up a couple of times; in some shots she was doubled by Quinn. It was here that Derek Riddell, playing Sir Robert, pointed out that Victoria should be referring to Sir Walter Raleigh rather than Sir Francis Drake: by coincidence, Riddell had appeared as Raleigh in BBC One's *The Virgin Queen* earlier that year and had also acted with Piper in *Much Ado About Nothing* a few months beforehand. To simulate the passage of the werewolf along the corridors, first assistant director Peter Bennett fanned the flames of the candles. Production was covered by Jason Arnopp from *Doctor Who Magazine*. The same day, blue rewrites were made for the material of the Doctor's party puzzling why the werewolf could not enter the library.

Various Torchwood sets were erected at HTV Studio 1 on Thursday 6 October for recording from 8am to 7pm. Sives



had another gun firing rehearsal in the morning (and for the final take he fired at a sheet of Perspex to stop the blast hitting the camera), and in tandem with various corridor scenes the second unit recorded various inserts, including the transformation of the host, the chain coming free from the wall, and an insert for *The Girl in the Fireplace*. Peter Ross was on set from *The Sunday Herald Magazine*, and it was on this day that Piper singed her hair by running too close to a candle.

Tredeggar House, already used in *The Christmas Invasion* [2005 – see page 6] and *New Earth* was used for recording from 8am to 7pm on Friday 7 October on various kitchen, study and library scenes while Tennant and Piper were at Q2 completing deferred scenes from Block One.

Connections: Knight of the realm



➤ Queen Victoria rewards the Doctor and Rose by knighting them, awarding the Doctor the title "Sir Doctor of TARDIS" and Rose "Dame Rose of the Powell Estate". The First Doctor had said that he almost wished that he had been knighted when his companion Ian Chesterton was knighted by King Richard the Lionheart in *The Crusade* [1965 – see Volume 5]. The Fifth Doctor was also knighted, as "Sir Doctor" by an impostor of King John in *The King's Demons* [1983 – see Volume 37].



Right:
"Books... the
best weapons
in the world!"

The suit of armour in the antiques room had previously appeared in the TARDIS wardrobe in *The Christmas Invasion*. *Doctor Who Confidential* recorded material about CGI work at The Mill on Saturday 8 October, including the digital scanning of Smith's head for the transformation effect.

Back at Tredegar House on Monday 10 October, scenes of the Doctor's party trapped in the study were completed from 8.30am to 7.30pm. Tuesday 11 marked the final principal day of work on *Tooth and Claw* at Tredegar (again from 8.30am to 7.30pm), where the crew would remain for *The Girl in the Fireplace* the next day; also on Tuesday 11, the BBC website confirmed Pauline Collins' guest role in the episode. This was Collins' final day on the production, and she re-recorded much of Victoria's dialogue for the country road scene which had been spoilt by a flapping curtain in the earlier location shoot.

Second unit work from 10am to 9pm on Wednesday 12 included cutaway shots of the monks and their overpowering of the soldiers.

Musical issues

There turned out to be clearance issues on the music that Davies had originally wanted playing in the TARDIS; *Lucky Number*, a February 1979 new wave hit for American singer Lene Lovich. A British artist was easier to clear, so yellow rewrites covered this on Monday 17 October. Davies specified that the music should now be 'Ian Dury, *Rhythm Stick*'. Entering the charts in December 1978, *Hit Me With Your Rhythm Stick* was a Number 1 hit in January 1979 for Ian Dury and the Blockheads. Davies' script specified Drury as appearing at the Sheffield Top Rank (a real venue) on 21 November 1979

(not a real tour date for Drury). A shot of Isobel's view of the courtyard monks was picked up at Dyffryn Gardens on Thursday 20 October, with the TARDIS scenes recorded alongside *The Girl in the Fireplace* on Wednesday 26 October (during which Billie Piper struggled to get up from the TARDIS floor) and the shot of the model telescope barrel completed the following day. This eight-foot section was built by Nick Kool, a member of the newly formed Model Unit effects company created by Mike Tucker following the disbanding of the BBC model team; it was designed by Peter McKinstry.

The script for the promotional Tardisode 'prequel' (referred to at this stage as a 'Vortex') was inspired by the prologues of Terrance Dicks' *Doctor Who* novelisations (the murder of a peasant, strange lights in the sky, etc). The script for *Vortex 2* – *Tooth and Claw* was dated Wednesday 25 January 2006, and originally indicated that the object from space arrived in 'Scotland 1552' after which the setting changed to 'Hundreds of Years Later'. The 53-second



Left:
Queen Victoria
knights Rose
and the Doctor.

Tardisode began with something landing from space on the moorlands one night. 300 years later, a lone crofter making his way through the heather hears the snarling of wolves. He tries to run, but a creature attacks him. This was recorded on the Cefn-y-Crib moors at Hafod yr Ynys in the Gwent Valley on Wednesday 1 February, with Alan Dorrington as the Crofter, previously seen as one of the re-animated corpses in Sneed's cellar in *The Unquiet Dead*. ■

PRODUCTION

Mon 26 Sep 05 Penllyn Castle, Penllyn, Cowbridge (Sir Robert's House: Courtyard)

Tue 27 Sep 05 Mountain Roads, Gelligaer Common, Mythyr (Scottish Moorlands - Mountains/Rough Road/Valley/Country Road - Approaching Castle)

Wed 28 Sep 05 Craig-y-Nos, Brecon Road, Pen y Cae (Sir Robert's House: Front/Front Door/Courtyard)

Thu 29 Sep 05 Headlands School, St Augustine's Road, Penarth, (Sir Robert's House: Cellar/Ramp)

Fri 30 Sep 05 Headlands School (Sir Robert's House: Cellar/Bedroom/Below Stairs Corridor)

Sat 1 Oct 05 Llansannor Court, Llansannor, Vale of Glamorgan (Sir Robert's House: Dining Room/Corridor)

Mon 3 Oct 05 Unit Q2, Newport (Sir Robert's House: Servant's Hall/Observatory/Courtyard)

Tue 4 Oct 05 Unit Q2 (Sir Robert's House: Observatory/Corridor)

Wed 5 Oct 05 Treowen Manor, Dingestow, Monmouth (Sir Robert's House: Stairwell/Parlour/Entrance Hall/Stairs)

Thu 6 Oct 05 HTV Studios, Culverhouse Cross, Cardiff: Studio 1 (Sir Robert's House: Upstairs Corridor/Corridor Outside Study/Downstairs Corridor/Corridor Outside Library/Cellar/Green screen/

Black screen)

Fri 7 Oct 05 Tredegar House, Newport (Sir Robert's House: Kitchen/Study/Library)

Mon 10 Oct 05 Tredegar House (Sir Robert's House: Study/Library/Corridor)

Tue 11 Oct 05 Tredegar House (Sir Robert's House: Study/Library/Corridor/Country Road)

Wed 12 Oct 05 Tredegar House (Sir Robert's House: Front/Courtyard)

Thu 20 Oct 05 Dyffryn Gardens, St Nicholas, Vale of Glamorgan (Sir Robert's House: Courtyard)

Wed 26 Oct 05 Unit Q2 (TARDIS)

Thu 27 Oct 05 Unit Q2 (Telescope Barrel)

Post-production

The first assembly of the episode was ready by mid-November and was found to over-run by around 10 minutes. As it transpired, the bulk of the editing was done simply by removing panning, pausing or reaction shots with barely any loss of dialogue. The first edit was to the steward telling Father Angelo, "You'll have to seek charity in the village, not here," when the monks arrived in the courtyard. As the steward sarcastically offered his wife to the monk, Angelo replied, "Women will not be necessary. Only the house." When

imprisoned in the cellar, the steward asked Lady Isobel, "Did they hurt you?" "They're madmen, Jacob. Every single one of them. Utterly insane," she replied.

In the TARDIS, Rose welcomed the Doctor's suggestion of "going to a concert. Like a regular couple." Speaking to the Queen about Dr Bell, the Doctor said, "And he taught me the skills of observation, I can't help but notice, you're very armed to the teeth, for such a quiet stretch of road, now why would that be? Who would the Scots Guard be protecting?" "That's none of your business," replied Reynolds. "A student of

Below:

Rose and Lady Isobel are trapped with the host.



Dr Bell, it's claimed," ruminated the Queen, explaining to the Doctor, "The train was halted." "Then someone wanted to stop you," pointed out the Doctor. "It's a possibility," agreed her majesty. Commenting on her would-be assassins, the Queen listed, "The Chartists, the Anarchists, the Fenians." Rose's comment about John Lennon was dropped. When the party arrived at the estate, on seeing the observatory dome the Doctor commented, "Somebody's got a hobby. Astronomy. I like this place! Torchwood House..." In the observatory, Victoria quoted a comment of her late husband, "The German forests are rife with stories, creatures of the night, and so forth," and informed Sir Robert, "In the absence of your cook, there's a hamper in my possession, a cold collation from the train." When Flora explained to Rose about the unwelcome arrivals, she described them as "The monks. The Brethren. Did they attack you, Miss? Did they steal your clothes?" Over dinner, Victoria made reference to the hope of ghost stories, and "some word from our beloved. Which never comes." Outlining the legends of three centuries, Sir Robert commented, "though the incidents continue to this day."

Observatory

Speaking to the caged host, Rose said "I can help you." "This is Devil's talk..." began the steward. Rose responded, "Oy, shush! I'm serious." The host talked of "an empire of smoke and iron... being forged, to the south", and explained, "This body is only a host." Discussing the monks over dinner, Sir Robert wondered, "What if, they changed their allegiance, long ago? What of that, Doctor?"

Trapped in the library, Rose commented, "I could get through those doors, no



Above:
Specs on!

trouble." Considering the background of the alien cell in the host, the Doctor speculated: "A spore. A virus. A thought. Started growing." "But in its real form, it's a wolf?" asked Rose. "Maybe it just adopted that," said the Doctor, "mapped itself onto a local mythology." When Sir Robert asked why the host wanted the throne, the Doctor responded, "Think what it could do! With its knowledge of the stars, added to the might of Great Britain..." As they fled for the observatory, Sir Robert asked "But what is it you need there, Doctor?" "Your father's legacy," was the reply. As Victoria muttered the Lord's Prayer and clutched her crucifix at the observatory door, Rose called, "Your Majesty, come back from there..." and asked the Doctor, "If it's not a telescope... what is it then?"

A short scene of a shocked Doctor and Rose leaving the estate was cut; the pair laughed as they addressed each other as "Sir Doctor" and "Dame Rose" and ran off.

In her closing speech, the Queen declared of the Institute, “In Sir Robert’s honour, we could name it after this house. I would call it Torchwood.” Greatly impressed by the finished episode, the team considered running it first in the new series, but ultimately decided to stick with *New Earth*; the third episode was also considered to give balance to the opening episodes, but Jane Tranter felt it was too dark to open the new season with.

Additional dialogue recording was performed on Thursday 9 February 2006, which included dubbing for the cellar scenes plus the moorland sequences which had been affected by both natural and mechanical wind noise.

The Mill’s CGI work in January and February 2006 included adding snow to

the Welsh mountains and creating the observatory roof. The Mill had experience of werewolves before *Tooth and Claw*, having created one for the 2004 film *Harry Potter and the Prisoner of Azkaban*. This new wolf was modelled under the supervision of Nicolas Hernandez and Jean-Claude Deguara. The creature had a wolf head, hands and feet, with a more human-like body. The werewolf’s voice was recorded by sound designer Paul McFadden on Friday 24 February and modulated using a pitch shifter, as covered by *Doctor Who Confidential*.

The final edit and dub of the episode was completed on Wednesday 15 March 2006. The producer and director credits appeared over the Doctor and Rose in the TARDIS. ■

Below:

Sir Doctor of TARDIS and Dame Rose of the Powell Estate.



Publicity

- ▶ On Thursday 16 February 2006, *The Sun* interviewed Pauline Collins and discussed the forthcoming episode. There was also an item in the *South Wales Evening Post* on Saturday 18 February about recording at Craig-y-Nos under the title *Dr Who Filmed at Historic Castle*.
- ▶ Matthew Norman's article about his location visit appeared in the *Sunday Telegraph* on Sunday 2 April as *The Doctor will see you now. Tooth and Claw* received a special preview in Glasgow on Thursday 6 which Tennant attended with his father, Piper, Davies, Gardner, Collinson and Lyn; Billie Piper had now left the series and a farewell party was given for her after the event in which she was presented with a special DVD of her finest moments on the series. Sunday 9 saw an item on Collins' appearance in the show in the *Sunday Herald*.
- ▶ In *Radio Times*, *Doctor Who Watch* featured *Bad Wolf?* by Nick Griffiths in which Will Cohen discussed the creation of the werewolf and *Royal Prey* where Anna Hunt interviewed Collins. Again, Alison Graham selected *Doctor Who* in *Today's Choices* with a photograph of the caged Host, while the programme listing had a shot of the Doctor and Rose with the Queen. The *bbc.co.uk* team set up a Torchwood Estate website to tie in with the episode, and, in the lead-up to transmission, BBC Radio Wales



broadcast *In Need of Some Assistants*, a new episode of *Doctor Who: Back in Time*, at 5.32pm on Monday 17 April (with repeats on Saturday 22 and Sunday 23), while a TARDIS model set started to be built on *Blue Peter* on Wednesday 19.

Above: David Tennant poses as the Tenth Doctor.

Broadcast

Right:
Father Angelo
and the monks
hope to create
the Empire
of the Wolf.



- There were concerns that *Tooth and Claw* would air late because of live coverage of a football match between Liverpool and Chelsea. Gary Lineker assured viewers that the episode *would* follow “even if the match goes to penalties”. In the end, the programme aired as scheduled at 7.15pm.
- A commentary for *bbc.co.uk* and BBC Three was recorded with Tennant,

Riddell and Winstone on Friday 24 March, and the episode drew very strong ratings against a repeat of *Midsomer Murders* on ITV1. In *Radio Times* for 6-12 May, a letter applauded *Tooth and Claw* in comparison to *New Earth*. The letter went on to wonder what the Queen – who was reportedly a viewer of *Doctor Who* – made of the theory that her family were werewolves!

ORIGINAL TRANSMISSION (BBC ONE)

EPISODE	DATE	TIME	DURATION	RATING (CHART POSITION)	APPRECIATION INDEX
Tooth and Claw	Saturday 22 April 2006	7.15pm-8.00pm	44'32"	9.2M (10th)	83

Merchandise

Tooth and Claw was initially released by BBC Worldwide on DVD, along with *School Reunion* and *The Girl in the Fireplace*, as *Series 2 Volume 2* on 5 June 2006. It was later released as part of *The Complete Second Series* DVD box set on 20 November 2006. It included a commentary with Russell T Davies, visual effects supervisor David Houghton and supervising art director Steven Nicholas. The short version of *Doctor Who Confidential* was also included.



One track of incidental music from *Tooth and Claw*, composed by Murray Gold, was included on the *Doctor Who: Original Television Soundtrack* CD, published by Silva Screen on 2 December 2006.

In September 2006, Character Options released an action figure of the werewolf from the episode. ■

Left:
Action figure of the werewolf.

Below:
DVD cover for Series 2 Volume 2.



Cast and credits

CAST

David Tennant The Doctor
Billie Piper Rose Tyler
 with
Pauline Collins Queen Victoria
Ian Hanmore Father Angelo
Michelle Duncan Lady Isobel
Derek Riddell Sir Robert
Jamie Sives Captain Reynolds
Ron Donachie Steward
Tom Smith The Host
Ruthie Milne Flora

UNCREDITED

Ruari Mears, Marc Llewellyn-Thompson, Laurence Chanon, Andrew Morgan Evans, Sam Stennett, Alessandro Noble Monks
Stephen Giffard Cart Driver-Monk
Dave Jennings, Richard Carpenter, Rob Taylor Monks
Darryl Cross, Pete Newman, John Jones Snr Farm Hands
Tony Van Silva Stunt Double for Steward
Glen Foster, Tony van Silva Stunt Farm Hands
Levan Doran, Kai Martin, Rick English Stunt Monks
Debbie Reid, Jade Harris Cupit Maids
Suzanne Downs Cook
Dom Kynaston, Paul Strike Servants
Adam Sweet, Michael Barry, John Mallon Farm Hands
Marcus Hobbs, Jonathon Holcroft, Dave Smith, Leighton Haberfield, Les Mason, Tony Was, Geraint Herbert, Brett Langdon Soldiers
Jonny Black/Dave Smith Mackeson
Charles de Paula Ramsey
Matt Johnston, Richard Fletcher Footmen
Chris Buckingham Carriage Driver
Richard Wellesley Footman

Ruari Mears, Laurance Chanon Servants
Josh Green Wolf Stand-In
Colleen Quinn Double for Queen Victoria
Gerard [Last name unknown] Cart Driver-Farmer (Dougal)
Paul Carton Unknown
Cameron Jake, Ian Busted, Ronnie McCann, Glenna Morrison, Judith Williams, Marsall Stewart Additional Dialogue Recording

TARDISODE CAST

Alan Dorrington Crofter

CREDITS

Written by Russell T Davies
 Producer: Phil Collinson
 Director: Euros Lyn
 1st Assistant Director: Peter Bennett
 2nd Assistant Director: Lynsey Muir
 3rd Assistant Director: Adam Hill
 [uncredited: Tim Hodges, Daf Parry]
 Location Managers: Gareth Lloyd
 Unit Manager: Rhys Griffiths
 Production Co-ordinator: Jess van Niekerk
 Production/Script Secretary: Claire Roberts
 Production Runners: Tim Hodges
 A/Production Accountants: Debi Griffiths, Kath Blackman
 Continuity: Non Eleri Hughes
 Script Editor: Simon Winstone
 Focus Puller: Terry Bartlett
 [uncredited: Penny Shipton]
 Grip: John Robinson
 [uncredited: Clive Baldwin, Zac Henderson]
 Boom Operator: Jeff Welch [uncredited: Rhydian Yeoman, Andrew Heard, Nick Stewart]
 Gaffer: Mark Hutchings
 Best Boy: Peter Chester
 Stunt Co-ordinator: Dave Forman
 Stunt Performers: Peter Miles, Tony van Silva,



Glen Foster, Levan Doran, Kai Martin, Rick English, Maurice Lee

Supervising Art Director: Stephen Nicholas

Art Dept Production Manager: Jonathan Marquand Allison

Standby Art Director: Lee Gammon

A/Supervising Art Director: James North

Design Assistants: Matthew Savage, Peter McKinstry

Standby Props: Phil Shellard, Trystan Howell

Set Decorator: Julian Luxton

Property Master: Adrian Anscombe

Production Buyer: Catherine Samuel

Props Chargehand: Paul Aitken

Props Storeman: Stuart Wooddisse

Forward Dresser: Matthew North

Specialist Prop Maker: Mark Cordory

Prop Maker: Penny Howarth

Construction Manager: Matthew Hywel-Davies

Construction Chargehand: Allen Jones

Graphics: BBC Wales Graphics

Costume Supervisor: Anna Lau

Costume Assistants: Lindsay Bonaccorsi, Barbara Harrington [uncredited: Angela Jones, Gemma Evans, Anna Stone, Laurie Anne Major]

Make-Up Artists: Anwen Davies, Steve Smith, Moira Thomson [uncredited: Sara Griffiths, Neil Batt, Julie Davies]

Casting Associate: Andy Brierley

Assistant Editor: Ceres Doyle

Post Production: Supervisors Samantha Hall, Chris Blatchford

Post Production Co-ordinator: Marie Brown

On Line Editor: Matthew Clarke

Colourist Mick Vincent

3D Artists: Chris Petts, Jean Yves Audouard, Paul Burton, Jean-Claude Deguara, Nicolas Hernandez, Will Pryor, Matthew McKinney, Neil Roche, Chris Tucker, Mark Wallman

2D Artists: Sara Bennett, David Bowman, Melissa Butler-Adams, Joseph Courtis, Bronwyn Edwards, Michael Harrison, Simon C Holden, Russell Horth

Visual Effects Co-ordinator: Kim Phelan

Digital Matte Painter: Alex Fort

Model Unit Supervisor: Mike Tucker

Dubbing Mixer: Tim Ricketts

Sound Editors: Paul McFadden, Doug Sinclair

Sound FX Editor: Paul Jefferies

Finance Manager: Richard Pugsley

With thanks to the BBC National Orchestra of Wales

Original Theme Music: Ron Grainer

Casting Director: Andy Pryor CDG

Production Accountant: Endaf Emyr Williams

Sound Recordist: Simon Fraser

Costume Designer: Louise Page

Make-Up Designer: Sheelagh Wells

Music: Murray Gold

Visual Effects: The Mill

Visual FX Producer: Will Cohen

Visual FX Supervisor: Dave Houghton

Special Effects: Any Effects

Editor: Crispin Green

Production Designer: Edward Thomas

Director of Photography: Rory Taylor

Production Manager: Marcus Prince

Associate Producer: Helen Vallis

Executive Producers: Russell T Davies, Julie Gardner

BBC Wales with thanks to the Canadian Broadcasting Corporation

bbc.co.uk/doctorwho

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Profile

PAULINE COLLINS

Queen Victoria

The daughter of William Collins, a school headmaster, and Mary Callanan, a teacher, Pauline Collins was born 3 September 1940, in Exmouth, Devon but grew up near Liverpool and attended the Roman Catholic Sacred Heart High School. She initially followed her parents into teaching before studying at the Central School of Speech and Drama, London.

Her stage début came at Windsor in *A Gazelle in Park Lane* in 1962 and her first TV appearance in March 1963, as Nurse Elliott in *Emergency – Ward 10*.

In the summer of 1963 she travelled with an acting company to Killarney, Ireland but on returning to London discovered she was pregnant after a brief relationship with actor Tony Rohr. He

offered to marry her but she felt this an unnecessary self-sacrifice. Without telling her parents, Collins pretended to return to Ireland to tour but was looked after by convent nuns until having a baby daughter, Louise, in spring 1964 before giving her up for adoption. Collins wrote of her experiences and eventual reunion with Louise 22 years later in autobiography *Letter to Louise* (1992).

Collins now threw herself into her career, her West End début coming in *Passion Flower Hotel* in 1965. 1966 brought several small TV parts and more significant roles in a *Theatre 625* telling of Franz Kafka's *Amerika*, *Play of the Month: The Making of Jericho* and *The Three Musketeers*.

In 1967, Collins appeared in five episodes of *Doctor Who* alongside Patrick Troughton in *The Faceless Ones* [1967 – see Volume 10]. Collins played Samantha Briggs, a plucky, fun-loving Liverpudlian lass. Invited to become the Doctor's new companion with a contract for 39 weeks, she declined. Collins reflected in *The Guardian* in 2012: "I thought it was like a prison sentence. Maybe it would have given me a profile early in my career, but then I would have missed so many things." As she explained to *Doctor Who Magazine* in 1994; "I have a low boredom threshold... I'm a mover-on and I didn't want to do any more."

The Liver Birds arrived in 1969, a sitcom from two female writers, Carla Lane and Myra Taylor. A *Comedy Playhouse* pilot aired in April of that year with four further episodes in the summer. Collins played Dawn to Polly James' scatty Beryl. This was an important year for Collins as, having met actor John Alderton the previous year (becoming a TV star himself in ITV sitcom *Please, Sir!*), the couple married.

In 1970 Collins began work on period family saga, *Upstairs, Downstairs*. Initially not supported by ITV it eventually aired

Below:

Pauline Collins as Samantha Briggs in the 1967 *Doctor Who* story, *The Faceless Ones*.



in 1971 and became a huge global hit. The series marked the first time husband and wife had worked together, John Alderton playing chauffeur Thomas Watkins. Their characters left the series in 1973 to get married. Collins and Alderton would work together many times: in *No, Honestly* (1974/5); *Wodehouse Playhouse* (1975/6); *Upstairs, Downstairs* spin-off sequel *Thomas and Sarah* (1979); 1980s TV commercials for Maxwell House coffee; narrating animated series *Little Misses and The Mr Men* (1983); and bucolic country drama *Forever Green* (1989 and 1992).

It was onstage however that Collins found the role of her life. In 1987, Collins took the lead in Willy Russell's 1986 monologue *Shirley Valentine* in London's Vaudeville Theatre. It ran through 1988 before transferring to Broadway, still with Collins, in 1989. Collins won the Laurence Olivier Award for Best Actress in 1988 and a Tony award for the Broadway run. She starred in a film adaptation in 1989 for which she won a BAFTA and was nominated for an Oscar, launching a late blooming movie career.

Further movies included *City of Joy* (1992), *My Mother's Courage* (1995), *Paradise Road* (1997) and rest home comedy *Mrs Caldicott's Cabbage War* (2002), the latter again with John Alderton, and *Quartet* (2012) directed by Dustin Hoffman.

She returned to TV to take the lead in *The Ambassador* (1998), featured in Simon Curtis' TV film *Man and Boy* (2002) and was Miss Flite in a BBC adaptation of *Bleak House* (2005). Recent TV guest spots have included *Agatha Christie's Marple* (2010) and *Merlin* (2010).

Collins has tended to avoid anything too dark in her career. "It's bad for the spirit to do stuff like that. If it's going to be worthy and hard labour, I'm not going to enjoy it and the audience won't either." ■



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BBC

DOCTOR WHO

THE COMPLETE HISTORY

STORIES 167-169

THE CHRISTMAS INVASION

The newly regenerated Doctor crash-lands the TARDIS in London. It's Christmas. Sinister robot Santas are attacking the city and a Sycorax spaceship is heading for Earth.

NEW EARTH

The Doctor takes Rose further into the future than she's ever been before, to New Earth. There, they are summoned to a hospital where patients are being cured of incurable illnesses, and encounter an old foe, Lady Cassandra.

TOOTH AND CLAW

The Doctor and Rose meet Queen Victoria in 1879 Scotland. A group of sinister monks are plotting against the monarchy and hope to create a new empire... the Empire of the Wolf.

